

International hardcore punk magazine

Inside Knowledge Magazine

**UNEARTH-INSIDE-ME-7SECONDS
BOYSETSFIRE-CALIBAN-100DEMONS
THRICE-MADER/GLASPER+MORE...**

Issue #11

THE FUTURE OF HEAVY MUSIC



JESUS WEPT

"Sick City" CDep

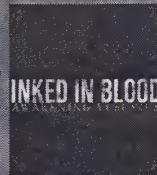
Rising from the ashes of xDisciple AD. Jesus Wept delivers 7 tracks of straight honest hardcore with a bold message!



INKED IN BLOOD

"Awakening Vesuvius" CDep

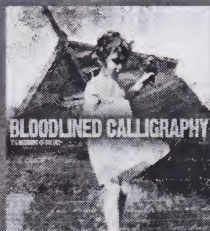
Portland's Inked In Blood deliver 5 tracks of metal infused hardcore that is a must for fans of As I Lay Dying and Shai Hulud!



ANAM CARA

"Self Titled" CDep

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BLOODLINED CALLIGRAPHY

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HIT THE DECK

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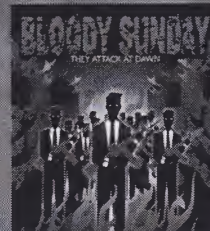
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IN DUE TIME

"Back To Basics" CD

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BLOODY SUNDAY

"They Attack At Dawn" CD

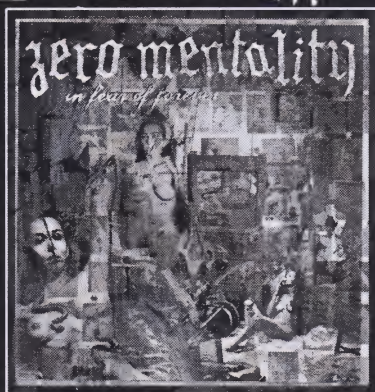
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INTRODUCTION

The time I'm writing this the New Year has just started. 2005! This November our zine will be 5 years old, who could have expected this? I couldn't.... nor would I have expected interviewing Kevin Seconds for this issue. To me he's somewhat of the godfather of hardcore and got me into this music in the first place. Together with Spermbirds and Bad Religion. Speaking of which, I wanted to have Spermbirds included, but the band wasn't interested, which was really a let down to be honest. Of course, that other great band, Bad Religion, already passed us by in issue #5. From Seven Seconds to Caliban, 100 Demons and Unearth is about 20 years so you might also see this issue as a nice cross section of the hardcore / punk scene. Thrice taking care of the "softer" side of the scene. In a genre being this old already there are bound to be some writers trying to get it immortalized in a book, German writer Matthias Mader and English writer Ian Glasper were kind enough to talk about their recent books on loud music.

Also important, at this moment the whole world has shown tremendous effort to help the people in South-East Asia. A lot of bands and labels have also shown hardcore is more than music and we feel proud we are a part of that.

Until next time

Martijn on behalf of the Inside Knowledge team

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REVIEW POLICY

We will not review promo-only material. We believe a band wants to share more than only their music. Therefore we will only review releases with their ACTUAL artwork/packaging and full lyrics.

Missing any reviews..?
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7 SECONDS



It has been an amazing time talking to the original line up of 7 Seconds. I had been nervous meeting Kevin Seconds, Troy Mowat, Bobby Adams and Steve Youth as I have been following them since the last years of the 80's. The band showed a lot of interest of what was going on, with the football league in our country and about the national holiday of "Sinterklaas", of which a parade was going on in Tilburg where this interview was conducted. Kevin took the mike and talked the most, at some points intervened by other band members.

For starters what has been going in the most recent years with 7 Seconds. Seems like you were out of the European picture for quite a while until "Good To Go", your previous album popped up.

Well, some of us had kids; others were working on a "career" or had other stuff to do in general. I don't know, it's just that we always take these long breaks that we never plan on taking. And the next thing is everybody thinks we broke up and the shows after that is a reunion tour... again. We just had a lot to do... my wife and I opened up our own café, which we spend a lot of time on.

So you never really broke up?

No, but these breaks can get pretty long. For a lot of years 7 Seconds was all we had and all we did constantly. When you get older, you'll get married, get kids and things change a little. I really welcomed these breaks and I'm also glad to be back on the road again. It's fun doing it like this, no pressure at all, not really important whether the record is out before or after the tour etc.

That's what you always hear, band so and so out on tour promoting their album. Why can't it just be because they like playing live and have fun in general.

Exactly, don't like that pressure. I like to play when and where I like regardless of promotional aspects. Very often tours are so packed you won't be able to see anything of the country you're at. It's frustrating, as I always like meeting other cultures. Don't want to be stuck in a box, stuck in a van or stuck in a hotel room. It takes the fun out of it. The only fun left that way is the 45 minutes you're on stage and the only thing you can do afterwards is going to the next stage. I am enjoying the pace of this tour (Resistance tour - ed), but still we miss a lot of the culture of the countries we're visiting.

And now the new record is coming up called "Take it Back, Take it On, Take it Over". What does it mean?

Actually it's a line in one of the songs. I don't really know what it means,

but it's kinda sloganistic and our way of putting a stamp on the so-called hardcore scene. It's; "here's what we are doing and what we are about." It's a feeling that many, especially the older American hardcore bands have. What's the relevance of your band or your records? The only thing is, that it really matters to us. This is what we love to do, but you wonder who's listening? There are still a lot of people coming to our shows, buying our records and in general being happy with the style that we still play. It's like this whole hardcore thing has just passed us by. I have been thinking about calling our music "dino-core" (laughter). The last of a dying species or something.

Troy: We could call it "classic punk rock" just like there is "classic rock."

During the years you have always been trying to give a more or less positive message and thus influence a lot of bands, but how about that influence outside the music scene? Do you have an influence on other artists or movements and do you also take influences from them?

I don't really know. You know; with bands that's easier they come up to you and say... "I have always like you band very much", or "You have really influenced me with your sound". And still I don't really think about that until someone says it. To me it's nice to hear and it's always a compliment, but I don't think we look at it like that. Personally I am however very much influenced by things and people beyond music. Friends and family, art, books, crime and violence. I just soak it all up and it's bound to come out in the things we do in one form or another in our band... lyrically. I do think it also has an impact on our music, the aggressive side of it, as deep down we all have this passion with anger, and it is just coming out.... Well, for as long as we have been doing this band. So I don't know, how much we inspire people beyond the musical aspect.

I understand as you can hear musical influences, but if you change people mindset about things you can't notice it.
Right.

This is a question I have asked several bands through out the history of this zine; it seems to be good for punk rock when a Republican is in office...

(laughter)...True true, you know a lot of people say the hardcore and punk bands in the 80's just boomed because Reagan took office at the time. There was just a lot to be pissed about and to disagree with. You know the rap thing started out at about the same time, and they also try to rally against the establishment. You were just rebelling against something you just did not believe in. All that "what you can do for your country" crap and the patriotism. A lot of us didn't feel that way. We were a minority and needed to have an outlet for our anger. So I probably think your statement is true. It's just like with your parents if they favour your music what are you to do? If you parents like punk rock how are you going to rebel against that? When you're young you need something to rebel against. Our band is about giving an outlet to things we think are evil. Ronald Reagan and George Bush have always been evil to me.

Has it all come full circle again? If you compare the Reagan administration with the Bush administration, what has actually changed in the US or the rest of the world for that matter?

We will see now, as Bush will have another four years in office. Everybody thinks this is his term where he can do the most damage. He will try to leave his mark on American history. Bush junior has always been fuelled by religion, and now that he has got access to his second term he's going to put that a lot more into the focus of things. It's not going to do well for America. There's enough black and white vision and there's already enough rightwing crap going on. And besides that they will try more and more how you should live your life. And we really don't need more of that.

And how does it feel when you have these older songs with a specific idea of the 80's and you play them now, it must be rather scary to see how true they still are?

Yeah you're right to that aspect everything has come full circle. We could think of different persons with a song and it's relevant now as it was back then. Still I think Bush is more dangerous then Ronald Reagan ever was. You just have to look to this war in Iraq, I don't understand, he's a.... It's just terrible you know.

So that's as far as political events influence your songs, but to what extend do age, or a change in living conditions have an impact on the songs? You already told you have had a long time off before "Good To Go" came out.

I don't know, first off I don't want to get caught in topical writing where I always focus on the same things. I don't want to write about what happened at that moment, but it does come up the way it does. On "Good To Go" there's a song called "Safety Net", and it's about kids going on the Internet and talk shit about bands. That's something that really caught my attention at the time. Themes like that do come up, but I always want it to be about things that affect me personally... that affect them personally. I don't creep into the lyrics that much and we have always been a message-band. And I don't think that we don't have to be overtly political as we don't do that as well as some other bands, but I do want our lyrics to be relevant and want them to reflect how we feel. And it's something the whole band can relate to, we are on the same page most of the times, even if I'm the only one writing the lyrics.

You talk in another interview about getting more cynical over the years, is that to be found in the lyrics of the new record?

I think so. People always think Seven Seconds is a happy and positive band, and I guess we are, but if you really listen you can hear the anger and you can hear the sadness. It's not only about me going "oh life's great", it's hard when you're a poor kid and being raised by a single mother, just struggling to get on in daily life. You can loose your job, or a girlfriend is breaking up. That's all connected to us and to the band. You take that pain and you try to do something with it. We don't want to

write that down in a way of "life sucks". Sure life sucks, but what's next. There are some people that even go to alcohol or that go to drugs. That's the sad reality. I have a song on my solo record which is called "Life Gets Sadder", and that really is a sad song. When you get older things change and you worry more about things like paying your bills and stuff. But you have to get out of bed and something has got to push you out of bed. Still that cynical or maybe even sadder outlook is something inside; I can't explain it just happens.

Are the lyrics on the new album also about you reflecting how things are with the band, the music and the hardcore scene?

I think, "Take it Back, Take it On, Take it Over" is about us reclaiming that part of the hardcore scene that we are about. There are people that love this style of music. The thing is "what's hardcore?" if you ask that question to a thirty something guy he's going: "Minor Threat, Black Flag", you know, but when you ask that same question to a 19 year old kid; he's going: "Hatebreed", as that's hardcore to him. Our album is about our perception of it. You know initially I wanted this album to be a concept record, dealing about a kid who went through it all of being in a band and things like that. Then I realized I was putting too much time in to it and it drifted further and further from the initial thoughts. I had to change it. But still the overall feeling of the record is about us trying to reclaim something that we feel we were part of creating. Maybe it's a little negative. We don't sell a ton of records, and were not playing in front of a thousand people every night. On this tour there will be kids that really like what we're doing and maybe there are only 20 of them, but you see them cheer and you see them smile. That's what we are



doing; our record is a celebration with those few like-minded people. I was talking about the label earlier and they said they we so pleased with and it would sell a ton of records. I'm not making a record for the world, I'm only doing records for the people who get what we are doing, and hopefully a few more people will get in and buy it, but I am not out to change people's minds about what is punk rock and hardcore. I just don't care about that. If I would it would become not that much fun. Would be horrible to say: "We're the ones that will be showing the world what hardcore is about." I just hate that crap. We're just another band working and just having fun.

And that idea you have about a band and what playing in a band is about, has been written down in your lyrics?

I tried to, I'm not sure if it will shine through as such.

And now that the band has become 25 years, does a band also act like a child with growing up and the problems that it will encounter along the way?

Yeah, sure I guess....

Would you call 7 Seconds mature now?

(laughter) Don't ask us... go talk to our wives. Maybe we did grow up. I have been in this band over half of my life. Half of my life I spend in this band. There's also a part of growing up in a band in public. We literally grew up in public. You can go back to our fist records when

7 SECONDS

we were 19 or 20 years old and compare them to recent releases. It is like growing up in real life in that sense. Also touring changes you.... You know in America, the mainstream is totally conditioned, when you go abroad, to Europe or Japan, your mind and heart changes. When you come back home everything changes, you can't just go back to just being an American. The food, the people, the language. That part also has to change you. I know people who just picked up the way they left of. You can't do that. "Are you crazy? You just were in France or in The Netherlands...." So being on the road changes you too, you have to grow up. You will get a more worldly view.

I have also noticed on the new record you write a lot of songs about the "I" person, while many hardcore bands write about the "You" person, about how others put them in the horrible spot they are in. You seem to focus more on your own life. Isn't that hard?

Even in songs were we do point the finger at somebody, like "you're an asshole"; it still means to us you are turning the mirror on yourself. It still is your view. Topics like fascism or sexism have been touched in our lyrics; still it's from our side of things. You will also know the feeling of you thinking, "Have I treated that person respectfully?" You know; "Did I do what I wanted to do, and be a respectful person, and not just a male chauvinist pig?" And I know there were times when I just was a jerk. I think the way you describe other people reflects the way you think about yourself.

How do you feel about these bands hiding behind a mask of toughness? You throw everything out in the open...

I just can't imagine doing this in a different way. We are what we do and we don't try to be the world's greatest musicians. There's simply no reason to lie or to be dishonest and I don't understand why someone would. This music is supposed to be about honesty, and what do I have to hide? I'm not trying to impress tough guys and I'm not trying to impress girls and getting them backstage. I'm trying to be as honest as I can and we all do that.

Okay, back to the musical part of growing up. You started out being a fast hardcore bands, then came a few more mellow, laid back records and now you're back with the fast music again. Some people didn't understand the more mellow records...

A lot of them didn't (laughter).

How did that feel? You told earlier that you mostly write the records for yourself and the few people that do like it, but if must have hurt seeing the kids walking away.

If you look at it from other people's side, it has been the worst move we could have made career wise. We just had the drive to do things just a little bit different. And at the time we were considered at the top of the American punk rock bands, everyone wanted a piece of 7 Seconds. Had we put out, after "Walk Together, Rock Together", just another record like that we would have sold a LOT of cds. For us it was just not like that. We were practising different styles and got to listen to different bands, and at the time we also had different band members coming in and out and it had an impact on the sound. Besides we stopped caring about what everybody else was thinking, and just did what we wanted to do. We didn't even talk about it that much or put a lot of thought into it. If we would have thought about it, we might have stuck to the fast hardcore thing. At shows we still played the fast hardcore stuff and brought in some mellow songs. Sometimes it worked sometimes it didn't. At least in America there were a lot of punk kids that went; "nooooo, this sucks." It was hard going from "the best band in the world" to "what happened; what did you do?"

And then the return to the fast stuff... did that also go naturally or did you make a conscious decision about it?

I don't think anything we ever did has been a thought out plan.

And reviews of a record don't influence what you'll be writing for the next one?

I don't think about it that much. I don't even listen to fast hardcore music, unless it's really old stuff. I listen to a lot of really quiet music.

On the new album one song really stood out to me; "Where's the Danger". What can you tell about that?

I can't speak for the world in general, but in America punk rock has become so commercialised and has become so mainstream that there's not dangerous element to it. The thing that really drew us into it was seeing the Sex Pistols on TV. We were like "what is this? They are saying the word fuck on television." We had never experienced that, so we were drawn to that, as it was rebellious music. More then Aerosmith or ZZ top or what ever rock band was huge at the time. It was really music to us, as we could go to a club where the singer was spitting on you and sweating on you. There was this dangerous aspect to it that is really missing today. I am glad however that the violence at shows, at least in America, is really going down, so that's a good thing. But still, back then, you could go from your car to the club and could get your ass kicked, I'm not saying that that is any good, but it shows the attitude and it made it special. Also everybody stuck together and made things happen, nowadays it's more like...my mom listens to Green Day and all those bands. It's considered okay now. There's something special about it not being okay for the mainstream. It used to be about working against the mainstream, nowadays everybody seems to think it's all good. Also at the shows there's this feeling not many people had to go through a lot to be punk rock. Now you can go to a store called "Hot Topic" in America. There are little shops where you can go and they got all the punk rock clothes you need... you shirts, your badges, your buttons. If you are there for five minutes and spend enough money, you're going to be punk. Something is really annoying about all of this.

So now I try to get on to you conscious... a major label comes up and wants to sign Seven Seconds...

Sony Records already released one of our records ("Soulforce Revolution" - ed)...

Sure, but if someone else comes up. Are you going to say "no"?

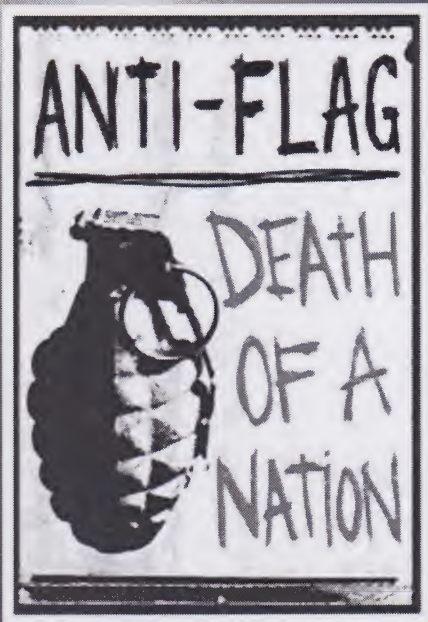
I don't know. My gut feeling says I would rather not deal with major labels again. Before we signed to Sony we didn't had the experience and we did talk about bad it would be. Still we didn't have the option of signing to Epitaph or Fat Wreck and we did have major labels interested. So for the band we thought it was the only way at the time, as the others considered us already too old. We thought well let's see how that works out. We weren't in a deal where we were all stuck. We did a record, and we didn't want to do it like that again, and we were able to leave the label again. It was not like we were dropped or that we owed the label a lot of money, we left and it was done. Still I can't say we wouldn't do it again. If someone came up and said: "here's an open contract, you can put out whatever you want and do whatever you want". We would have to talk about it for sure; I'm not going past that opportunity that easily. I have never been stuck on things. I'm not saying major labels are bad, I only know they are not right for us. And we are never going to sell enough records to make it to a major label. So why not be on a cool, smaller label that is geared towards punk rock and hardcore and who really love the band. The guys at Sideonedummy love having us on their label. And we don't even sell the biggest amount of records on the label, but they love that we're involved. They are also fans from back then and that means more to us these days.

What do you think really happened to that watered down aspect of punk rock? Do you blame it on the band, or on the labels...?

It's all of it... It's like Catch 22. Initially everything was very underground. You booked the shows yourself, you didn't deal with attorneys, and you didn't deal with contracts. It was all more like; some kid rented a hall and asked us to play. "My mom cooked you dinner, and you can stay at our house." And we went there to play, we would meet people at the show and they would help us getting to the next town. Then bands, especially from Los Angeles, got contracts and started doing it all professionally. And that set new standards, and we could get shows promoted the right way anymore and just had to join their ranks. And again the standards were raised. And it all became more polished and MTV came about and changed it even more with showing punk rock videos. So, I blame all of us who have contributed to the way this system works. Bands that are playing in a warehouse somewhere in front of 20 kids they are doing it the right way. That's where it is still real, that's the area where the danger and the sincerity still exist. No one knows about it. There's such a basement in every city in the world. <<

Interview by Martijn Welzen

Live photo's by: <http://www.attheshow.net.tf>



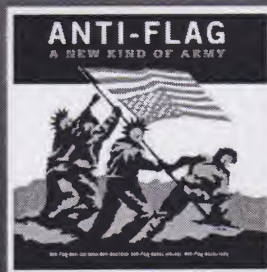
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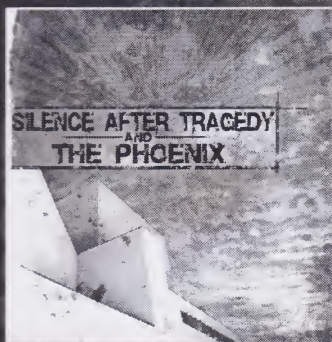


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A couple of years ago, a girl named XtasjaX appeared in my msn list. This girl from Belgium turned out to be a nice person to talk too and over the years we have had some nice chat's over the internet about life, love and of course hardcore . I never met her in person, and I think this is harder nowadays because she moved from Belgium to Spain to live there with her boyfriend. On the time this interview took place she was still looking for work and she was dying to do something. So I asked her if she liked to do a interview with a band of her choice, the choice was quickly made because her boyfriend is playing in a band and so here it is an interview with Inside Me, thanx to Natascha Nevens. And you can expect some more things of her in the future.

Interview by Carel Groenen
Band site: <http://www.insidemehc.com>

You're band is not that well known in the hardcore scene; could you give us a brief update?

Inside Me is Justo and Pepo with the 6-strings, Luis handling the 4-strings, Javi behind the drums and me, David, with the mic. We're from Madrid, Spain. The band was started in 1996, but we had a lot of line-up changes until Luis and Pepo came in 2000, we've been a stable line up since then, so you can almost say that we started in 2000, it was when we started to take things a bit more serious.

We had a demo tape back in '97-'98, then we appeared at the "De Madrid Al Hardcore" compilation in '99, then with the actual lineup we self released the MCD "La Ira De Los Vivo" in 2001, a 3-song promo CD past summer and Wanted Records released the split CD "Imnt01:air" with J'N and Roll The Dice this November. We've played almost everywhere in Spain and Portugal, on fests like Sant Feliu, Bilbao Bash, Agroskate & Mutal fests, and we're really looking forward to play in other countries.

Has the band a certain agenda of subject, which you touch in your lyrics?

We deal with different subjects on the lyrics; we don't focus on one subject... We deal with several issues in our lyrics, like the effects of greed in the world, the loss of a loved one, the impression that acts on 11-S and afterwards or the bombs in Madrid on 11-M left on us, Palestinian / Israeli conflicts, the everyday prisons people try to build around us, or the vengeance of the innocents who've been under oppression... it's mostly social or political subjects more than personal lyrics, but we don't consider ourselves a political band. We strongly believe that hardcore is not only about music but also about the message a band spread with the lyrics, and we try to show what things bother us or what pisses us off on a straight, simple way.

You mention the importance of a message in hardcore. What do you think is the worst/best thing in today's hardcore scene?

It seems that nowadays hardcore is becoming more and more popular, we see lots of new faces at the shows, which is always a good thing, there are new bands

and zines appearing and it seems people care about keeping hardcore alive, but at the same time, a lot of people who come into hardcore, and also some people who are in it for some time already, only care about what's cool or not, and to get the right looks, clothes and hairstyle, and listen to the cool bands. Some bands start to sell t-shirts and pins even before recording their first demo or giving a show; many new people come to hardcore now because it seems to be what's in now, just a new music style now that nu-metal seems to be overplayed and MTV-style emo punk is getting old. And they come without caring what's behind hardcore, all the background, history and message, but some of those new kids discover what hardcore is about and the message and the meaning and stay instead of moving to the next trend, so the popularity has a good side too. And with popularity comes diversity, in both gender and music styles, and that's good too. Anyway, none of us came into hardcore knowing all about it or without listening to other music, so we should remember how was it to be the "new guys" at the shows and give them a chance. Also, it seems that some people pretend to make money off hardcore, to make it another music and fashion style, turning it into another MTV business, and that's something we must avoid, we should control what's truly ours.

Could you describe the scene in your area and the contacts you have with other bands there?

We think the scene in our city, in Madrid, is pretty good at the moment. It's very diverse and united, and people do not care about your looks and everyone is welcome. One sad thing is that the old bands are splitting up, there aren't many veteran bands that last nowadays, but on the good side, there are a lot of new bands starting in the last 2 years. The main style in Madrid is NYHC or beat down, so bands like Versvs, Proud'z or Dead End Path are the ones who bring the more people to the shows, but there's a lot of variety in the styles, we have bands like Moho, Adrift or Another Kind Of Death who play more chaotic or sludge-oriented hardcore; Horda+Bastarda or Carnezeros, who bring the early 80s style back played by folks who've been in this forever; more metallic

bands like us or Knowledge Is A Weapon; more Oi-ish bands like Los Muchachos, or more rockin' like Unchained or hardcore punk like Noways; and we always have shows with different styles. One bad thing about our scene is that is not big enough if we consider how big Madrid and the surrounding areas are. The city and the surrounding cities have about 4 million inhabitants, and the average for a show is 70 to 100 people (we're talking about underground shows, not big bands like Sick Of It All or Hatebreed) and when it is more than 150 we consider it a success. The main problem we have with shows here is that there's not many clubs to do hardcore shows, our local government don't support small clubs and small bands.

About the Spanish scene, we can't talk about how the different scenes are in detail, but the areas with the bigger scenes are Asturias, Catalonia (mostly Barcelona), Bilbao and Madrid. Then other scenes, but smaller than those, are Toledo and Talavera, Valladolid, Zaragoza, Galicia, Andalucia and Alicante/Murcia. Bands to consider are Sound Of Silence, Legacy Of Cain, The Defense, Fuerza De Lucha, Okban, Intolerance, The Eyes.. Those are just the ones who come to my mind right now, but there are lots more.

Okay, back to the band. What's up with the new split cd? How did you get in touch with Wanted recordings, from Belgium and are you satisfied with it?

The split was released by the beginning of November, it's called "Imnt01: air", which means element 01: air. It's the first one of a series of 4 splits; they will deal with the 4 elements. The other bands on the split are Roll The Dice from Belgium and J'N from Germany. We got in contact with Wanted Recordings when we sent them our recordings, Werner from Kombat told us they were looking for new bands and, since we've played twice with them and they were happy with the work Wanted did for them, we followed his advice. We tried also with several labels in Spain and Europe, and some of them showed interest, but it seems we had

bad luck with the timing for them, since they were out of money for new releases and so. But Wanted Records spoke with us about the split project and we liked the idea, but the release got delayed several times due to some bands that said they would be interested but then they changed their minds. It finally got out and we couldn't be happier with the final result. The design is great and the quality of the bands too, and we know Wanted Records do good promotions of their releases.

How was the release party @ club barracudas in Madrid on the 24th November? Good comments?

It was great, the only problem was that it started very late, due to problems with the Bingo who's next to the club where the show was, and we started to play around 1 a.m. The reaction was a bit cold, not much movement, but it was logical, since it was a Wednesday, and people and us were tired. The comments on the show were great, if we don't count the time problems, people liked us and we got a great sound that night and about 80 people showed up, witch is very good for such hour and day.

Are you guys writing new material in the meantime?

Yes, we're not a band who writes lots of new songs very fast, due to the problems we have with our jobs and the free time to practice, but we've 3 new songs and one that's almost done. We plan to record them in springtime, along with new ones that we'll write on in the meantime and some old songs that are not recorded yet and we plan to recover.

The band tried to do a tour by the end of December. Have there been any difficulties with setting up the tour?

We were trying to get a tour on December, but we couldn't get enough dates to make it possible. The main difficulties we found were that people did not answer the mails, I sent lots of mails asking for help and only a few were answered, people do not bother to answer even if it's just to say that they can't help. We found out that some people wrote disrespectful comments on forums without even listening, it seems some people just

care about bands who come from the "right" area, whatever it may be in that moment, or that you've to be a well known band to tour. Whatever, we don't care about those people and their comments, we will try to make the tour on spring and, once the people have seen us, they can criticize all they want. We're looking forward to play over there and see how people react to our music and meet new bands.

Any last words or stuff you would like to add?

We want to thank Wanted Records for releasing us and all their help, especially Kevin; a big thank you to Inside Knowledge and Tasja for making this interview, and also say Gracias to all our friends and people who helped us in the past in and outside Spain. Check our website www.insidemehc.com if you want to hear some mp3s and get more news about us. Keep hardcore underground and with meaningful messages.<<



100 DEMONS



This is just too weird. I have to interview the singer of 100 Demons, a heavy aggressive metalcore band. This guy is almost dressed like a combat trooper, stands 2 meters above the ground and I am not even going to estimate his weight. I expect to be overwhelmed by toughness, but it became one of the friendliest interviews ever conducted. Shows once again, the band and their performance is only a tiny fraction of what people in the band actually have to offer as persons. The vocalist name's Pete Morcey and I met up with him in the Belgian town of Leuven.

Interview 100 Demons by Martijn Welzen
Live photo's by: Joost van Ingen

The band is called 100 Demons and I was wondering if you think everyone has a personal demon inside?

Oh definitely, well maybe not everyone but I know most of us have. There's something inside every one of us, there's bitterness, resentment and hatred. We get that out through our music and the way we act on stage.

Would you also say the band is responsible for keeping you sane?

Maybe a bit, it's just like when we write and when we play; this is what comes out. Might be it has saved us.

I keep hearing this a lot about bands getting their aggression and anger out through a band. Would you think that music is the best way to deal with this?

Yes, I really think so. Music is the best outlet for these deepest emotions; it's just better to do it like this then to get into fights all the time.

And has this aggressive aspect also an impact on the lyrics?

First off, people seem to classify us as a tough guy band, I don't think we are, our lyrics deal about the anger and resentment that came with our lives and there's nothing tough or made up about that. Like I said, music and also these lyrics are my outlet and it beats becoming a criminal or something like that. Through my words and through my music I can release all that energy and it makes me feel better in the end.

So in that aspect 100 Demons is a positive band, although the lyrics might suggest otherwise...

Exactly but that is how it functions to me, you might even call it therapy.

Also the aspect of fear seems to pop up in your lyrics every now and then. What are your fears, or what do you fear the most?

There's a lot of fear for failure, speaking for myself, not for the band or through other people, but with trying to achieve what I would like to achieve and trying to be who I would like to be. As it never comes that easy, there's always the fear for me not to get there where I wanted to.

With the band you have now gained quite some success in the underground that must give you a good feeling and feeling like you have succeeded.

Sure, it's always good to see people come out to our shows, and know our songs.

And to look back at the lyrics are they written about a specific period or incident in life or are they more general and timeless.

Some songs, on the new record, as I wrote most of the lyrics, are about specific things in my life and some are more continues.

As a whole you don't seem to come across as a religious person, but with some songs you seem to reach out to a higher being for help or advise.

I grew up in a, well not strict religious family, but a Catholic environment. I went to Catholic schools, and I have been fed a lot of lies during that time. It really took me a long time to see through the bullshit, if you know what I mean.

Do you believe in a higher being or has that also disappeared with you leaving that Catholic environment.

I do... it's more like I am not following a specific religion, but I definitely think there's something. I will never know until I'm dead I guess.



Okay, to round this faith aspect up; "Through the Eyes of the Lord" how does that title fit in to the story?

You have to know first that that album was written and sung by another singer. So it is all looked at from a totally different person. I know him and am friends with him. And although we have known each other for years his outlook on life differs from mine. I have talked to him about his words, and I get the feeling he has gone through a life, which was much harder, than mine.

But you do sing songs from the first album...

Yeah we do, but there are some similarities and I take the older songs as they are and make them my own. I just related to all his songs pretty well, whether I had to change my thoughts or whether I felt almost the same it came across well.

In between the first and the second album not only you became the singer but also the whole world has gone through some intense changes these past few years. Does that also have a reflection when comparing both?

Literally I don't really know, but musically the only changes are the progression we have made as musicians. With the whole concept of 100 Demons the outside world doesn't have that much of an influence.

So you only think the band is getting better or also influenced by either other music styles or changes in society?

Whether consciously or subconsciously we are always taking in information. Whether we are writing music or lyrics it is always changing due to influences. It is true our music has progressed over time, with the lyrics it is different and even though there are changes in the outside world I can't say our lyrics have progressed or regressed, as we both, the former singer and I, are totally different people.

A lot of your lyrics seem to be dealing about friends and family, but there's also an aspect of discipline and the idea you need to hold on, and keep going.

Some of the lyrics were written about growing up and family, just parts of my life. But there's one song on the album which lyrics I didn't write and that's "Never Surrender Virtue". Our previous singer has written it. We have always loved the song and recorded it, but that's based on his experiences. As far as discipline or commitment go.... Just trying to keep a straight path.

Now that you have mentioned "Never Surrender Virtue". Most songs are written about you, or "I" in the songs, but this one is more about a group of people.

Yes that's the way I write, although I have always been surrounded by family and good friends there are times that I can separate myself and be alone for a long time. You know, I can get along well with almost everybody, but I can be on my own just as easily. That will reflect in my words.

Has that also been the reason you got interested in hardcore music? As it often seems to be a scene of people that stood out while they were younger.

That's one of the main reasons I got into the music. There were a thousand people like me, who grew up in a lot of similar ways. We just came together and I loved it. Still a lot of people grew up in fucked up situations, like broken homes etc. It just all worked out fine for me, almost like a therapy. I think I don't have much in common with the "outside world". I have always lived in the underground since I was 12 or 13. That has always been my life. You know, punkrock, hardcore whatever you wish to call it, that's the way I have always lived.

You seem to have lived a life which makes the music you play with 100 Demons pretty clear, but how about the bands, maybe in Europe even more then in the US, that try to play like they have lived a hard life while they come from a save middle class family?

There are always pretenders to every genre of music. That's just the way it goes. Everything I have ever written and everything I have ever done has always been the truth. I am just not claiming to be something that I am not. Bands that try to copy a sound are everywhere they are in the US just as they are here in Europe. There's always the real deal and people wanting to be associated with that.

Okay, something about the layout of the cd. What's the story behind all the Japanese drawings? Are you into the philosophy behind the ancient Japanese culture?

Over the past few years I have read a lot about the philosophies, and I have always been into the artwork. Just that classic Japanese stuff, the art and feeling of it all. And it all just developed into that from there. We even have the name 100 Demons from a Japanese drawing by Horiyoshi III, who is a famous artist in Japan and who makes tattoos and paintings. They took that name years ago before I was even in the band. It sort of developed from there and a lot of our influences come from that direction.



For a European point of view the American lifestyle seems to be a total rat race, has your, let's say, quest for peace also led you to the Japanese culture?

We try our hardest not to be associated with that competitive lifestyle; most of the guys in the band have been playing music forever. Rich the drummer and Bob the bass player originally started the band, and I have known them all along. We grew up together in our city and played music together. With playing music since I was 14 or 15 I have always avoided a lifestyle that has been adapted by 99% of the rest of this world. I don't know what it's like to live a rat race and I hope I never come to that position.

So when you are in a position outside this system we have been talking about, you must also see the bad things going on, of people working just too hard to keep up their luxurious life going.

I have seen that my whole life, through family members, through friends, just people I grew up with.

And do these people understand you more laidback attitude about it all?

It has taken years for some people to understand being in a band and doing the things I do are this important to me.

But now you can say you are touring in Europe with your band that must have quite an impact?

I have always had a lot of support from the people surrounding me. I seem to be born to play music and travel around the globe. And when these people see it finally happening they are happy for me. And the acceptance in Europe has been great; people coming just to see us, hear our music and sing along that just awesome and a major part of why we are doing this.<<



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It's raining bullets next-door, so welcome in my backyard. It has been hard times lately in the world of communication. Sometimes it seemed that the barriers between some different groups in our society are not so imaginable as I'd wish they were. Too bad. So I would say: Let's breakdown all these fucking community gates we build ourselves last years, pull back the barricades, let's first fight this problem together before we all point our fingers in all different directions except to ourselves. Let's demonstrate all things to do against this well know problem

close. And you know what, I felt sad. Very sad! By the time I arrived at my own place, I was feeling regret that I didn't fight this fucking bastard. But the problem is, fighting is not my 'thing'. So that's why I'm writing this column right now, and wrote this song called 'White Paper Black Marks' some days ago. This is my way of saying: **I won't speak any vocabulary or use any foreign dictionary telling me about the bombs, the knives and the handgranates, the bullets, the songs or hate-parades. It's the pariah of ex-urbia versus the civilized. A media made believe modernist failure. An unwelcome renaissance of ideas about segregation, fortification, theme parks of diversity, colonisation, globalisation in a gated way community. Agoraphobia rules the urban space, it's ignorance dividing the human race. I hate this void, making the city a place of horror, anger ... and fear.** I mean, things went wrong some months ago

surprised, when the shit hits your backyard, baby! It's unbelievable the ability of people to maintain a subject zero, and the impossibility for me to do so. These words come from a song I wrote last year, it's called 'Failure is an option'. First I wonder how it's possible for most of the people in my country to, first, support America in their 'war-against-terrorism', and then to be really surprised when the first victims fall in Europe, when some 'terrorists' blew up this train in Spain, and several other violent actions. I mean. It was about time for Europe to get some bombs to collect! How long do you think you can support a war and pretend there has nothing happened? **Yeah! Let's pretend there's nothing happened. And forget we are pretending. So we are in this forever. Forever and never ending.** Let's bomb the whole wide world we don't like, and let's forget about it and life our lives in never-ending comfort! **Yeah! Let's run away to a place called Cape Holiday.**

column corner

turned immediate when he spitted your/my/our face as an act of racial hate. I'll explain. Some time ago I did a concert with my band called Isle of Man. A friend of my came to see us for the first time. The show went pretty okay, and afterwards he told me he really liked it. We hung around for a while, like we always do, and when we finally decided to go home all trouble started. This other guy, (pretty drunk) who I didn't know and don't want to know for the rest of my life, started making some problems to me, and especially to my friend. You have to know, my friend is an African guy, which seemed to be a problem for this other guy. This guy started to make fun of my friend and ended up spitting in his face, which of course lead to some reaction on our side! We ended up biking home very fast, so this stupid fuck wasn't able to do some more dumb actions. This was the very first time for me that I experienced the problem of discrimination so

in Holland. People started killing each other. There were so many little battles between Muslim people and other people who want these Muslims out of the country. I just don't know what to think about the whole situation. I mean. I can't think properly when people talk with handgranates and knives. When someone starts using this 'language' my first reaction is like: what the fuck! But when both parties start doing these pretty violence actions, it's 'hard against hard'. And the problem is: how could you reach someone who's in a killing-mood, when you don't want to use that sort of 'language' yourself?

One of the things I saw last half a year, which is related to this 'violence-in-our-own-country-problem' is how deep people can sink, talking about discounts and warehouses all day long, without seeing the trouble that comes our way, soon or later with these wars in the Middle East we support. I mean. **Don't you dare to be**

For me, that's too fucking easy.

It's not my world in which they stopped sharing. It's not my world in which their love needs teaching. It's not my world in which they stopped caring. What goes around comes around!

In Holland they found a solution to this problem of violence. They made orange 'respect-bracelets' you can buy (!). And if you wear one of these orange plastic 'things', you show the world you are respecting your fellowman. My first thought: what a bullshit, just some smart business-man going along with this feeling of respect. Someone's making money of a social problem here. Okay. It appeared to be started not by a businessman and some of the money they will raise with this action will go to a good institution, or what ever. But, you won't see me wearing one of these bracelets. What has respect has to do with wearing an orange bracelet? Does it mean

that anyone who does not wear one of these is violent? I mean. I can show my respect in thousands of other ways. This action makes me think of the church where you can buy (!) your place in heaven. Something like this: look, I bought one of these bracelets, so now I did enough to create a better society. I think it doesn't work. This way people can buy off their feelings of guilt or whatever. How does buying stuff (consuming stuff) can make the world a better place? People should not buy these things; they should start to change their society. Yeah! If you want to share some thoughts you can mail me at daan@isleofman.nl, or talk to me at one of the Isle of Man-shows. **It's raining bullets everywhere. But you are welcome. Here. <<**

by Daan Mol



I think everybody of you heard this question minimum once and I think most of you answered „yes, I am“. But what does that question mean? Do you really know the meaning of this question? Does it have a meaning?? Or is it just a question to profile?? To say I am „something“? Because you cannot say more than you are in a group? In a scene? A so-called hardcore scene?? Does anything like a hardcore scene exist?

I cannot answer the question for you or any one else. The things that I am writing here, are just my thoughts, and the answers I found out for me. Also I don't wanna piss on anybody with this column, I won't mention any names, because my life is about respect. Unfortunately I've met lots of people who do not know what respect is about. People who think respect is about ignore people or do like you are a friend. That's absolutely no respect!

Respect is for me about telling the truth, always! If the truth is good or bad. Truth is a really important thing, you never should

forget. To be true is a thing that shows that you are strong. That you believe in you and in the persons who are around you.

But let's come back to the main question I asked you first. So if anybody ask me: „Hey, are you hardcore?“ then I answer: „Me? hardcore? Yeah I am listening to hardcore, but that's it. Some of you now maybe think, what bullshit are you writing there?! Hardcore is more about listening the music, it's a lifestyle,.....and so on. But what kind of lifestyle??“

When I think back when I didn't know what hardcore meant, I remember people trying to explain me that hardcore is about lots of things. Often I heard it's about the lyrics, violent dancing, unity,..... things like that. When I went to my first shows, I expected a lot. I expected nice people, kids who are moshing and bands with awesome lyrics. I met a few nice people, I saw some kids moshing and I saw some bands with awesome lyrics. But that should be hardcore? What is special about it? All people are smiling when they are talking about hardcore, why? Sure, I enjoyed attending shows and I had fun and that stuff. But I always missed a thing, a thing called „unity“.

Once I read at an Austrian message board that some guys asked for assistance in organizing a concert. After writing them an e-mail and met one of those guys, I helped them organizing the concert. We decided to make something like a banner to send a message to the kids who will come. The word on the banner was „COMMUNITY“ and it was behind the stage so everybody could see it.

The guy who organized the show and I, thought the kids would like it. But instead, I heard lots of kids laughing and talking shit about it. I wondered why they laugh about it, when they are always preaching shit about unity??? Why do they preach shit and don't practise? Why do they say things without doing nothing?? Why do they expect anything of others, but being too lazy to do something by themselves?

But I didn't give up, I was totally motivated to support the so-called HC scene. I wanted to

do something for Austria. In Austria there are not many HC related things like distros, shops, booking agencies, labels,... and the people were always complaining that nothing happens in here, so I wanted to start a project.

I started my own E-Zine called: “ www.moshpit.at “. After a while working on this E-Zine I decided to start other projects, like a mailorder/onlinestore/distro. My goal was to bring something to Austria which doesn't exist before. I contacted all labels I knew, and bought stuff from them. Without a huge budget I tried to do the best I could. People asked me if I had this CD or this shirt, and instead of saying “no“, I tried to obtain the item and it worked the most time. I invested my whole spare time, trying to satisfy Austrian HC kids. If they were happy, I was it too. Maybe this sounds a little bit too sweet, but that's the truth.

After a while I recognized that people are talking shit about me. People who don't know me, before I was doing the E-Zine or store. People who never really talked to me.

I was used to people who are talking about me, because I always said that what I think and lots of people were not able to cope with it. So that was not a real problem for me.

I always knew more and more kids from whole Austria after starting the moshpit stuff. I've met a few at shows or they called me on my phone, and they were always nice. The persons I met on HC shows often tried to act like my friends. They sent me a smile and said „hey, what's up?“ to be friendly. What's that shit? Why are you friendly to me when you don't like me?? Why are you speaking with me when you don't wanna talk to me?? Is that your kind of respect??? Is that your truth??? or politeness???

For me, it has nothing to do with respect, truth or politeness to do that. When you don't like me, then say it to me or shut up. But don't pretend what you aren't! Don't act like something you are not, don't try to be a friend, when you don't want to. I don't have a problem with it!



For a while I was really pissed off by that kind of people, especially because I was used to people who offer me honesty and no lies. I hate lies as much as people who are liars!

When I read through the Austrian message boards I realized that people were making fun of me, by saying that I only post store updates. But, who cares? Am I not allowed to post updates? Why should I post the same shit you do? Should I have to write a comment about bands I am listening, just to show I own records? Just to show I am something?? Just to talk shit like you? No, thank you! When I have to say something I will do, no worries about that.

Yeah and when I am posting shit like most of the kids are doing, why are you laughin' at me?? Why don't you laugh about the other kids? I don't care if you laugh, because I don't care about you! But please, say it to me face to face! Don't be a coward like 98% at message boards! That's one of the crucial points, you fucking cowards outside there! And the cowards are not only in Austria! They are everywhere! I just was at a show recently. Two german bands, one Italian and two Austrian bands were playing. It was not really my type of music, but I was there. Again I had to recognize that lots of people were watching me, watching me like

I'm an alian. So weird! Why don't you go to me and say what you think? I don't understand what's your problem. Go home and cry, really, I get bored of you. But I was really surprised about another thing. There was a guy standing in the first row. He was nodding with his head, always looking left and right what other guys are doing. Then one guy began to mosh, and he also did it. He was always checking out other persons and then he did the same. WTF? Please think for yourself, don't imitate someone!

I could write for hours more about my impressions, but I try to get a end. So I can imagine that a bunch of people are not O.K. with the way of expressing my thoughts in this column, but to those I can only reply: "Up my ass!"

I never did something against you, I always tried to support the things I believe in. Unfortunately you spent most of your time trying to make me fail. But I will never will. And I will not close my Zine/ E-Store just one year after I started, because of motherfuckers like you outside there!! It was my decision, because I needed a time-out. To get healthy from the cancer I had, and it worked. So be sure I will be back soon with new projects, you will see.

I know that some people will dislike me after reading this column more than before, but I hope some will think about it and will change themselves to the better side.

Respect to everybody outside there, especially to them who always believed in the important things, who believe in them and try to support their 'scene' and are true.

Special respect to all drugfree, meatfree and crueltyfree people!

At the end I wanna thank some people, who always supported me and told me the truth.

Thank you my Austrian buddies Eddie, Peter, Clemens, Tommy, Danny, Jürgen and DC, my belgian dude Kris and to all the other persons I didn't mention now. You know who you are!

And the rest, FUCK YOU and yes, please HATE me! <<

Jasmin



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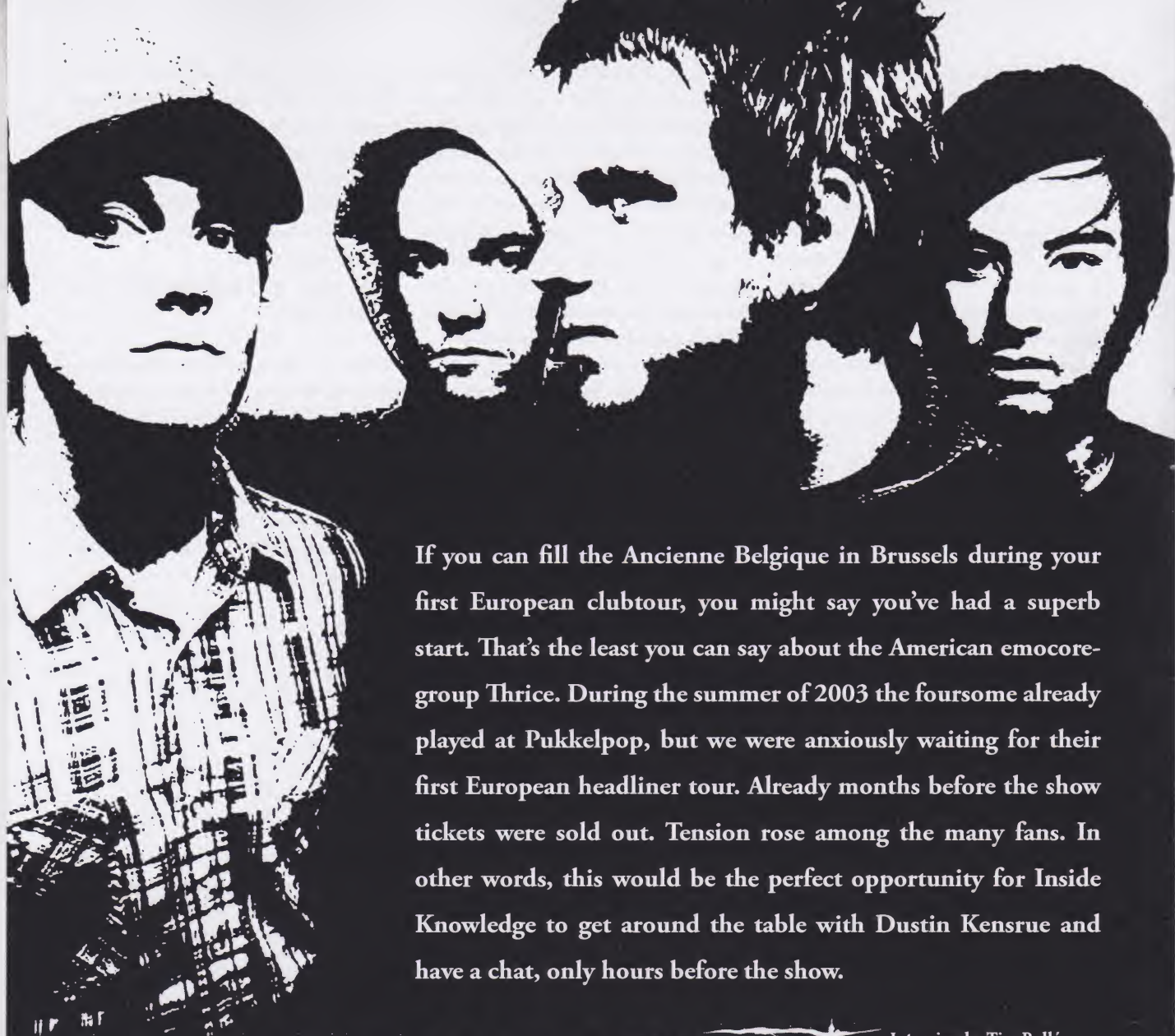


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If you can fill the Ancienne Belgique in Brussels during your first European clubtour, you might say you've had a superb start. That's the least you can say about the American emocore-group Thrice. During the summer of 2003 the foursome already played at Pukkelpop, but we were anxiously waiting for their first European headliner tour. Already months before the show tickets were sold out. Tension rose among the many fans. In other words, this would be the perfect opportunity for Inside Knowledge to get around the table with Dustin Kensrue and have a chat, only hours before the show.

Interview by Tim Rollé
Photos by Dough Kensrue

THRICE

The Rise of Thrice

For starters we get into the current tour, which will give the band an opportunity to get closer to its European fans. "We have played a couple of European festival last summer, we will have to find out, in the upcoming weeks, in what way this tour will be different. We're in Europe just one day now. We are very curious towards the shows; this will be the first time we're here playing on our own. Thrice is a band that will reflect much better in a smaller venue. The interaction with the audience is much more intense and that's what it is all about. Generally speaking the people in Europe are much less reserved. They know how to have a good time during a performance. Europeans are less focused on following "the coolest band of the moment" to raise their own social status. Besides it seems to be a much tighter community. That's the atmosphere we would like to see on all our shows.

The fast rise of the band amazed friend and foe alike. It was only in 1998 Thrice saw the light of day. Still this path had to be expected after the enormously successful tours alongside well known names like Midtown, Hot Water Music, Alkaline Trio and Cave In. "We haven't had it that easy in the past, but we have need reached a point where the wanted to throw in the towel. Every band has a bad performance every now and then, and we all have to fight to get somewhere. The only really critical point in the history of Thrice was, when we decided to quit school and make this band a full time job. Yet I think we have made the right decision.

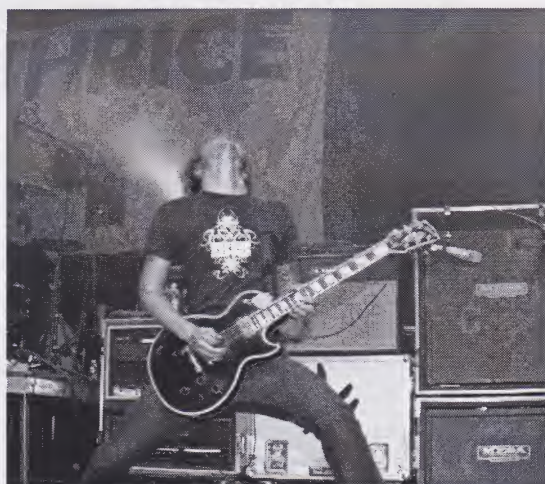
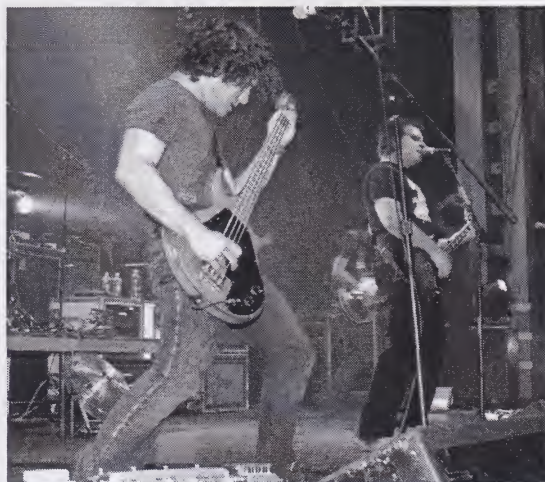
Flashback to 'The Artist In The Ambulance'

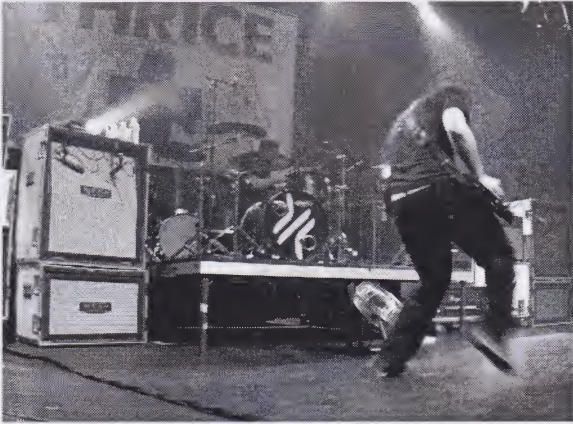
The recent album of Thrice, called 'The Artist In The Ambulance', was released in the summer of 2003 through Island/Universal and released a true shockwave through the musical landscape. Comparing this record with the earlier work of the band is not an easy task, knowing these CDs were really hard to get in Europe. Taking this into account it seems for many the new album would also be their first. "I'm not sure if that's a disadvantage or an advantage. Personally I think it's a pity as I would like to give people being interested in our previous a chance to obtain them. On the other side, this new album is the best way to get to know Thrice. If they like this one, they could go out a look for the older releases. If they can't find them anywhere, there's always the Internet. On that level I'm totally supporting the downloading of albums. These are CDs with a limited pressing that aren't available all over the globe."

For the recording of this album the guys chose for well-known producers like Brian McTernan (former Battery-singer who already worked with bands like Snapcase and Converge) and Andy Wallace (Nirvana). Not really strangers to the world of music. How does the band look back on their input to the album? "In the first place Brian is a really good friend of ours. He worked with us on the previous two Thrice records and has done a terrific job once again. Just recently we discussed recording the new record with him. He admitted it might be a good idea having someone else taking care of the recording as that might shed a different light on things. I am pretty confident however we will be recording a different record together in the near future. On the other side I don't think we will be working with Andy Wallace again. He has done everything in his power to make the record sound powerful, unfortunately we lost a few details in the process, something we had put a lot of effort in. He does know his trade through and through, but maybe we are just not his sort of band. Something, which we will also take into account next time, is that the producer will also take care of the mix. That way you avoid having an album with two faces.

Writing against a deadline

The personal and intense lyrics of singer Dustin are for many, the strongest aspect of the band. Hoping to lift the veil on his secret I asked him what inspired him during the writing of 'The Artist In The Ambulance'... "It's always hard for me to look back on the lyrics of a record. What will stay with me this time around must be the pressure. There were days I was writing non-stop. Didn't have time for something else. The deadline drew shorter and short and the lyrics had to be done in time. It would have been a totally different record if I had gone out for a cup of coffee somewhere with a notebook. I'm trying to write more this time around. That way I have a wider range of lyrics to choose from. You can force writing, so it's better to take a longer time to find out what you would like to communicate about with the people. When a lot of people recognize themselves in my lyrics I can do little else than take it as a huge compliment. 'All That's Left', one of the strongholds on the album starts with the line 'One day the dreamers died within us'. This sentence stuck in my head for a couple of days and came out during the course of the interview. "It is now a song about the youth of today rebelling against something per se. That's an aspect of every generation. What I really wanted to bring across with this particular lyric was the transition from juvenile to adult. I don't really have a concept beforehand about what a song should be about. Very often I'm starting out with one single idea of a really meaningful sentence that I am later trying to expand. On our previous albums is a song about EVP (Electronic Voice Phenomenon). These are ghost voices on tape recorders. There are people going down to a cemetery to records sounds they later interpret. When I heard about this, I immediately went out to get informed and from that subject the lyrics were created. One other lyric that really grabbed

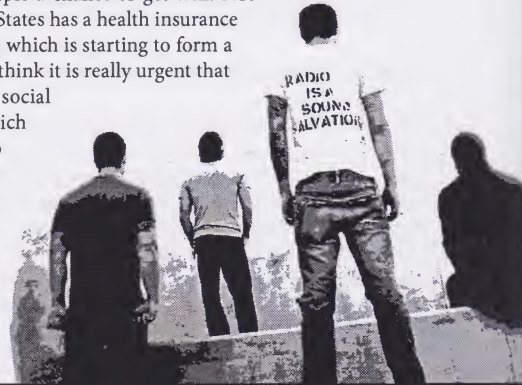




me was 'The Melting Point Of Wax', as song about perseverance and keeping up your ideals. "That song would actually be a new version of the Icarus-story: someone who is trying to fly to the sun, but whose wax, used to keep the wings together, is melting. This song is also about our transition to a major-label. We wanted to touch as many people as possible with our music, and when a major is giving you that chance you should take it. If you don't take that opportunity, you will regret it sooner or later. There are numerous of people that don't understand this decision. They say this will be the downfall of our band, but we made this choice for the right reason and have felt any regrets.

Thrice and good causes

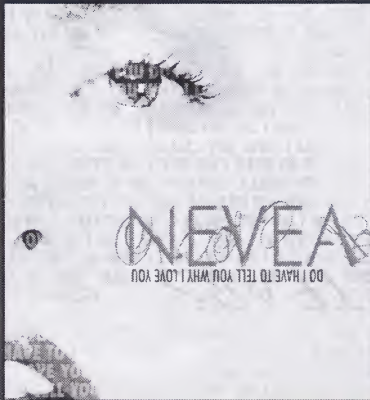
Parts of the royalties of this album will be directly donated to the Syrentha J. Savio Endowment, an organisation that help giving chemotherapy and other medical treatment to cancer patients that just can't afford it. Dustin sheds some light on this decision: "Through Brian McTernan we got to know Marc Beemer, who founded this organisation. His wife died of cancer a couple of years ago. With this foundation he hopes to give other people a chance to get well. Not everyone in the United States has a health insurance that can cover the costs, which is starting to form a tremendous problem. I think it is really urgent that there will be a basic social security system, which everybody can use. To this day we have already raised about 250,000 dollar for this cause with our CD." <<



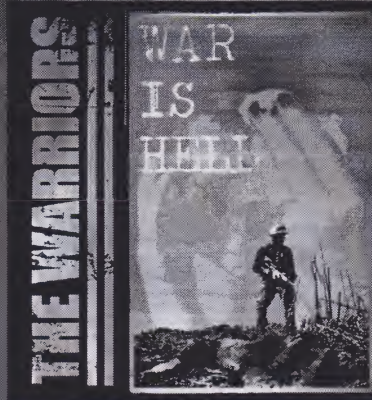
ALVERAN RECORDS



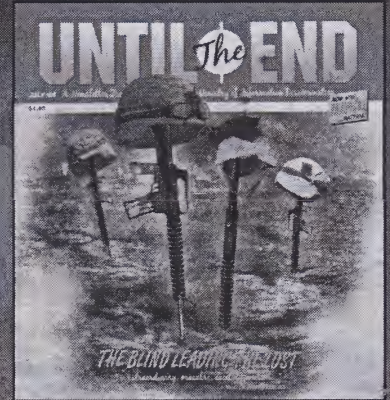
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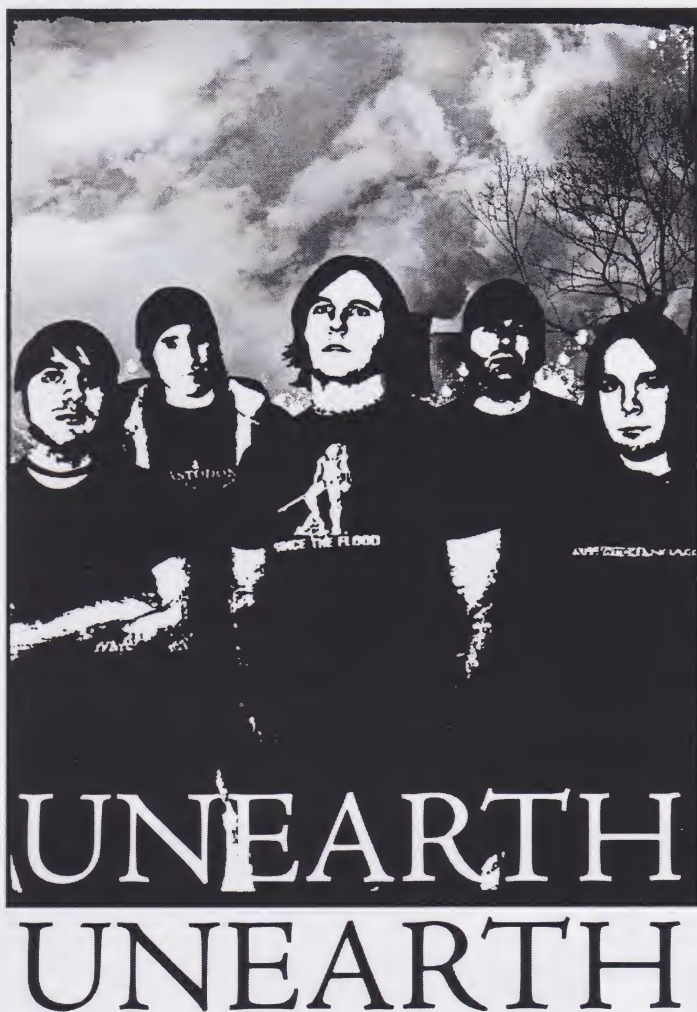


AR 050 **Until the End CD**
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AR 046 **Maroon CD** - „Endorsed by Hate“
Enhanced CD Version - including two bonus video tracks, recorded live at With Full Force Festival 2004!



Uneath is one of the bands to look out for, with their latest CD, *The Oncoming Storm*, out on Metal Blade, a slot on the U.S. Ozzfest roster and a spot on the Resistance Tour through Europe as well. Combining the melodies and musicianship of (Bay Area) metal and the furious beatdown sections from hardcore they are one of the leading acts in the modern U.S. metalscene, right up there with acts like Killswitch Engage, Shadows Fall and God Forbid.

Guitarist Buzz McGrath is giving us the inside scoop on Uneath, the Ozzfest, the Resistance Tour and the arriving of the storm.

Out here in Europe on the Resistance Tour you're one of the bigger bands on the bill, and on the Ozzfest you were one of the bands on the 2nd stage. Can you tell us about the differences of the two tours you did?

The Ozzfest is a bigger tour than the Resistance Tour altogether. There are some huge names on the mainstage there, like Judas Priest and ofcourse Black Sabbath. And to be quite honest, the two things were kind of separated. I did talk to Tony Iommi (Black Sabbath's guitarist - ed) once though, while standing in line at the backstage catering. The other bands on the second stage were really cool to hang out with. We consider bands like Atreyu, Lamb of God, and God Forbid to be our peers, with comparable music. We've toured together before so it felt good to be on the Ozzfest together, as friends. The bill on the Resistance tour is much more diverse; bands like 7 Seconds and Sick of it All are definitely hardcore, where we are leaning more to metal. I must say that the diversity is a really good thing in my opinion. I grew up listening to and loving a Sick of it All and it's really exciting to be on the same bill with these guys!

Can you tell us a bit more about the crowds on the Ozfest and the Resistance Tour? Are U.S. crowds different from European crowds?

Well, as you might have expected, the Ozzfest crowd is definitely more "metal" than the crowds out here. Besides that, I personally don't see that much of a difference. It's just kids having a good time with some heavy music. Moshing it up and having a beer! It is cool to play in Europe: the first time we came over here we were almost unknown and played for a few people in small venues. It's good to see we've grown over the years here as well. It was a very good experience and opportunity for us at that time though. It makes you realise that even though you may be getting succesfull in the U.S., you still have to prove yourself on the other side of the ocean.

Let's talk some more about the lyrics. Most metalcore bands are about the more personal side of lyric writing, whereas you guys seem to take it a step further. The songs are pretty grim and dark and there is a definite social undertone in some of the songs. Can you tell us a bit more about that?

The lyrics are Trevor's (Trevor Phipps, singer of Uneath - ed) department; we're just the musicians! He has to sing it, so he might as well write it! He is also the only one in the band who went to college. I don't quite know what his mayor was though! But we do all agree on the stuff Trevor writes and the rest of the band is usually somehow involved as well. Things like the second term of Mr. Bush are of a concern to us all.

Do you think that the oncoming storm has arrived then?

Well, I don't know if it has truly arrived, but it is getting close. Terrorism and pollution are daily news items, so we have to watch it I guess.



As far as metalcore bands go, Unearth is definitely one of the more melodic ones. Combining brutal hardcore parts in the vein of Hatebreed with the double guitar parts of classic thrashbands like Testament. Is this a reaction to the "lowtuned" bands like Hatebreed and Sworn Enemy?

Not really. It's just the way we work and what we like. When we go and write new material this is what comes naturally. It's not a definite blueprint for an Unearth song or anything like that. I am a huge fan of bands like Hatebreed (He's actually wearing a Hatebreed shirt - ed) but also of the older thrashmetal bands like Obituary and Testament, like you just mentioned. Ken (Ken Susi, the other guitarist of Unearth - ed) is also into these metalbands, so the natural thing to do for us is to combine both. So it's not a reaction to other bands, it's just the stuff we like. There also seems to be more of an appreciation of good musicianship nowadays. It's okay again to play guitar solos and double guitar parts nowadays, just the way we like it!

Your songs contain a constant brutal attack of heavy riffing. How do you write a song like that?

When we come to practise we bring our ideas along. When I have a riff in mind I show it to Ken and the rest of the band and we work from that. Everyone adds to that, or we even change it around a bit. But it's not like we're sitting down and writing stuff together. That's not how we work at least; the actual writing of new stuff is something we do at home, and everyone gives their input at practise.

A lot of guitarists look up to the combination of two good guitarists in your band. Are there some guitarplayers or bands you look up to yourselves?

I'm definitely into bands like Arch Enemy and In Flames. They have awesome guitarplayers and some excellent riffing as well. One of the best duos in modern metal are, in my opinion, are Matthew Bachand and Jonathan Donais from Shadows Fall. Their technique is almost flawless and their riffing really tight and heavy. Besides that, they're really nice guys as well! <<

Interview by Ivor Tellings

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**IN STORES
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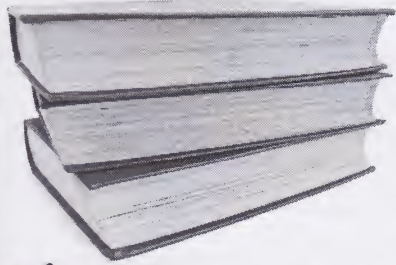


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At some point in punkrock history, there came some writers that thought it all had become worth documenting our little scene was doing. Not in a way fanzines do it with the obvious interview / review / column routine, but more thoroughly and actually touching just one subject. Recently I have read two great books about the punk world, and their concept, writing style and subject got me interested in the people behind it. One book was written by German writer Matthias Mader, and it called "This is Boston". Mader has become a veteran already and is almost scientifically documenting separate parts of the underground, both on the metal side and punk side of things.

With "Burning Britain – The History of UK Punk 1980/1984" English writer Ian Glasper made his debut, but from my talks with him he has only just started. Both Glasper and Mader have been kind enough to answer some questions about their respective work and how they got from an idea to a book.



books, writings and more...

an interview with Matthias Mader and Ian Glasper

Interview with Matthias Mader
By Martijn Welzen

What has been the initial thought for documenting a bands or parts of the music scene? Was it something you "just" wanted to do for yourself, or did you have some sort of urge to get people interested in it again?

Well, basically, when we started out publishing books in the mid-'90's (before that we just had our magazine Iron Pages running, founded in 1986), it was a case of: "Why the hell has nobody ever bothered to write about those topics?" As a result, I wrote two books on the New Wave Of British Heavy Metal. Hardcore, Punk and Oi! was the next logical step as nobody covered those topics either. And my personal vinyl collection is full of old Brit Oi! and US Hardcore Punk. Also, I collected fanzines of that era. I did not really care about how many people would buy the books and I definitely did have no intention of become some kind of messiah pushing the old-style... In the end, 2,300+ people bought the Oi! book, a little over 2,000 bought the NYCHC book, for Boston it is a bit early to tell, as it has been published not that long ago, but it will probably sell a lot less than the above two...

And of course as an obvious follow up... why books about the Boston scene or Motörhead? Have you thought about other periods, bands or genres... which we might expect in the near future?

I mean, the step from New York to Boston was a logical one because of the rivalries between those two cities, that was a nice angle. At least in my opinion, those two cities represented the most lively and also the most controversial scenes in the early to mid-'80's. Personally, I was never that much into the West Coast sound. There has been a book called "Hardcore California", so I think there is no need to do another book on this scene. "Dance of Days" is a superb documentation about Washington DC, you can't beat that one. What else is missing? Give me clue! I would have loved to write a book about UK Crust Core but again, somebody else did just that with "Burning Britain" which is not perfect but I can recommend it nevertheless. What book would you and your readers still love to see coming out?

Regarding Motörhead, that's a part of the Iron Pages "fan book series", following in the footsteps of "Burning Ambition" on Iron Maiden. I was very disappointed about Lemmy's so-called autobiography "White Line Fever" that I had to write my own book about Motörhead. Ironically, we bought the German rights for "White Line Fever" and have sold shitloads of it: 3,500 copies in the first three months... People are not always looking for real quality, as long as it is an "official" release, sanctioned by the band, that's the sad fact...

So at a certain point you had chosen for these chronological and geographical limits of your book. So how to proceed? When is a Boston band actually from Boston and where does your idea of "hardcore punk" end?

The chronological question was the most simple to solve: With a few exceptions I only included bands which formed between 1977 and 1985/86, the old style, as people call it! Geographics in a country like the States is not really comparable to Europe! You may well have bands living 3 hours by car outside of Boston but affiliating themselves with the Boston scene. Take Youth of Today for example, they came from Connecticut, which is well outside New York City but they portrayed themselves as THE typical second or if you wish third-wave NYCHC band. Stylistically, I tried to include as diverse stuff as possible, as long as the concerned bands saw themselves as part of the Boston scene or were classified as such by the fans and media. I mean, a band like Cancerous Growth or Psycho, some people would call them Grindcore, but they always played together with HC bands and supported HC ethics. That's why I included them. Even the Lemonheads, when they were big, always talked about the Boston HC scene when they toured Europe. That gave the scene a nice little push...

I guess finding all the info needed hasn't been that easy, knowing many recordings, photo's had been lost, band members or label owners untraceable etc. Never thought about throwing the towel onto the punkrock canvas?

Naah, there is a lot of genuine helpful people within the HC and Punk scene. All the old guys are happy that people still want to hear about them and have not switched to Green Day or NoFX. Al Quint of Suburban Voice was a big help, somebody always knows somebody else and that gives you new hints. There were some disappointments though, Curtis of Taang! for example, who did not care very much about the scene or his bands. Instead of supplying photos and promo CD's he asked for free advertising space in the book. That was a bit sad... Also Choke, he only seems to be interested in pushing his new releases. When I asked him about an interview in the book, he did not bother at all. For the record, the new Stars and Stripes is not worth the plastic it has been pressed on, very, very disappointing record...

So after a long time of collecting data, you have to work your way through a pile of records, magazines, bios etc. How did you decide what was important enough?

The data collecting is pretty straight-forward as I own about 90% of the vinyl I am writing about, I also have a huge collection of old fanzines (both Heavy Metal and Punk, going back to original issues of Punk magazine and Sniffing Glue). Of course, the most important interviews are those where the interviewer is knowledgeable and the interviewee wants to



express his feelings and opinion on matters related to his band. You can forget about most record company biographies as they are as useful as an TV ad for pet food...

Did you also get full co-operation of (former) band members, magazines and record labels?

Like I said, not always full co-operation, some folks are only in it for the money and did not bother, another example is Lost and Found. They stopped putting out Hardcore records, so they also stopped promoting their bands because there was no financial gain involved anymore. All in all though, the support was really cool. Talking to John Sox of the FU'S was a joy, I guess nobody has interviewed him over the last 10 years...

Looking at the whole project in hindsight, has it changed your own ideas about the scene? Have you learned anything from it, or maybe even disliked parts of it?

In general, I was pleasantly surprised about the way things went, to be honest. I am used to much worse treatment as I had to talk to a lot of shitty record companies when we did the Iron Pages mag, too many to mention basically. It is always better, if you approach the bands on a personal level, through personal contacts. The sales of the Boston book give me a bit of trouble but I hope in the long run we will sell out the 1,500 copies we pressed. It is no fun investing 12 months of hard work when not enough people want to read about your choice of topic...

I'm writing for a fanzine, so all I create can be biased, that doesn't really matter, how did you keep giving your own opinion under control? Some bands you think might be horrible could still have certain significance.

That is a tough question! There are definitely two schools of writing encyclopedias. First, authors who do want to push their personal opinion straight into your face, being biased and on the way to become GOD, secondly, authors only citing facts about member changes, tours and record release dates. Those are very boring and most have not even listened to the stuff they are writing about (the otherwise fine book "Up Yours" is an example). I tend to position myself in between those two extremes. Everybody is entitled to his or her own opinion and mine definitely is not LAW. On the other hand, I am not respecting any foolish myths. Lemmy for example, a lot of his comments about Nazi Germany have been well out of order, also, I still think it has never been funny running around with Swastikas, not in the 70's and not now. Just because he is Lemmy, does not make it right! I have stressed that in "Over the Top" and some readers have accused me of being "over the top" politically correct. I take that as a compliment...

Not that long about came a DVD called Boston Beatdown of which already two volumes have been released. Have you seen these and what's your thought of that? I'm hearing a lot of negative feedback all around me on "Boston", so it's not helping the scene a lot.

Fortunately, I never had the chance to see this infamous DVD. I read some reviews and decided for myself that this is not the stuff I want to view! Violence always was a part of the Boston scene but I have the impression that with a lot of the newer bands it is some kind of reactionary jock violence nothing to do with the sometimes political anger of bands like early SSD. I recently saw Blood for Blood supporting Slapshot in Berlin. My dear, Blood for Blood drew a lot of violent poseurs, I could not believe that. Today, it only seems to be about "looking the part"...

After the book about Boston you release a Motörhead fan book. Has that been an obvious transition from the project about hardcore, or are both worlds not that different? And what's up next? Can you give any clues?

Basically, the Heavy Metal world and the Punk world were and still are separate entities. It just happens that I personally am into old Metal and Punk (both up to the mid-'80's). Motörhead is just a prime exception as the media fed the myth that Motörhead is a crossover between Punk and Metal. As a result, over three decades all the Punks, Skinheads and Metal fans believed in this and nowadays people with coloured or no hair are allowed to like Motörhead. I mean, give me a break, the first record by Iron Maiden, Girlschool's "Demolition" or the first three Tank albums have been more Punk than any Motörhead album in their entire career. Have you ever seen punks or skinheads at their gigs? So much about thinking for yourselves... Don't believe the media hype! The Plasmatics, The Blood - those have been perfect Punk/Metal crossover bands, a pity they just did not make it big. Respect to them! But never even think of calling "1916" a punk album...

We are currently looking into a lot of different projects but most of them are German editions of English books (e.g. D.O.A., Kiss and Iron Maiden). If you have any ideas or even want to contribute, just drop us an e-mail under pages@ip-verlag.de

Interview Ian Glasper

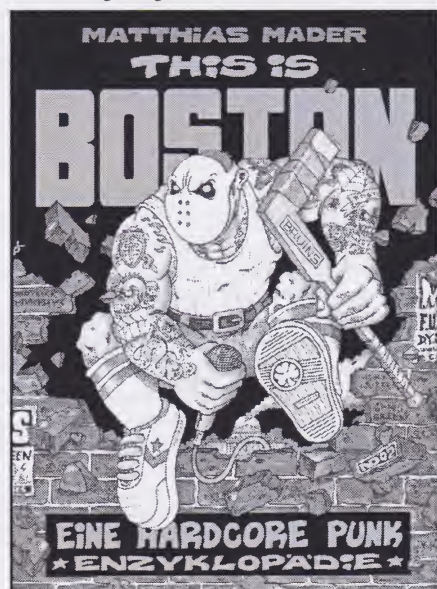
By Martijn Welzen

So that's as far as Mader took us. Ian Glasper (also former bass player for Stampin' Ground and now in crossover band Suicide Watch) is new to the "book-writing" scene. Here are his thoughts about it? I asked him almost the same questions as I asked Mader, to give you a good idea about the differences.

What has been the initial thought for documenting a piece of the music scene? Was it something you "just" wanted to do for yourself, or did you have some sort of urge to get people interested in it again?

Well, I've always loved to write as you know, and I was getting a little tired of being sent all these books about the Sex Pistols and The Clash to review in the magazines I work for, but hardly a serious word about bands such as GBH and Discharge. I figured it was time to set the record straight and write a book about the second wave of punk... and it was seeing Steven Blush's excellent book 'USHC' that gave me the final inspiration to get off my arse and do it myself.

And of course as an obvious follow up... why the UK punk scene from the 80-84 era? Have you thought about other periods or genres? That was the time when I got into punk. In 1980 I was



13 years old, and when I first heard Discharge, I was totally blown away. The rest of my teenage years were ruled by punk rock, I bought every damn record that came out, and that period in the early '80s has always been special to me. I later got more into hardcore and thrash metal, but I've always carried this love of punk rock.

I'm now writing a book about anarcho punk, and after that I plan to do one about UKHC from '85 to the present day. It's a trilogy, you see... like 'The Lord Of The Rings'!!

So at a certain point you had chosen for these chronological and geographical limits of your book. So how to proceed? Did you think about dividing the country into different regions at the beginning?

Then I had to start the detective work, tracking down old band members, digging out old obscure records and tapes. I decided to do it geographically because I wanted to avoid the book being just an 'A to Z' reference-type book. I wanted there to be a narrative thread, so people would read it from start to finish, rather than just pick it up now and again to look things up...

I guess finding all the info needed hasn't been that easy, knowing many recordings, photo's had been lost, bandmembers or label owners untraceable etc. Never thought about throwing the towel onto the punkrock canvas?

I did over 200 brand new interviews for the book, and some of these people haven't been active in music since their band split up over 20 years ago! So I searched for them via the underground network, the internet, fanzines... even the electoral roll. At times it seemed as if I'd never catch up with bands like Uproar, Total Chaos and The Straps, but I never gave up, and kept on keeping on! It took over 2 years, but it came together in the end.

So after a long time of collecting data, you have to work your way through a pile of records, magazines, bios etc. How did you decide what was important enough?

I wanted to include as many facts and figures as possible, but more importantly I wanted to capture the spirit of the time, so I really wanted to include lots of funny/sad stories too, stuff that was really evocative of the period. The UK was a pretty depressed place in 1981, and it was the bleak outlook for teenagers that inspired all that angry music in the first place, so the story wouldn't have been complete without the setting.

Did you also get full cooperation of (former) bandmembers, magazines and record labels?

99.99% of everyone I spoke to was brilliant. There were one or two people who couldn't be bothered to take part, and one or two that just didn't want to. Oh well, I guess they're pretty upset that they're not in it now they've seen how fucking cool it turned out!

Looking at the whole project in hindsight, has it changed your own ideas about the scene? Have you learned anything from it, or maybe even disliked parts of it?

I had actually forgotten how much I loved certain records from that period, so it was really great to revisit them, and basically fall in love with the whole scene all over again. The best part though was meeting some of these people who were in bands that I worshipped when I was growing up, and them turning out to be fantastic people. For example, I spent a whole afternoon (in the pub, of course) with Peter & The Test Tube Babies, and I had a great time, listening to all of Peter and Del's stories. I could've probably filled a whole book just about the Test Tubes!

I'm writing for a fanzine, so all I create can be biased, that doesn't really matter, how did you keep giving your own opinion under control? Some bands you think might be horrible could still have certain significance.

I included several bands that I thought were important but didn't really rate musically, like Stench or The Gonads, and really I just tried my best to be honest about their music. But rather than just be totally negative, I tried to keep any criticism in perspective and ensure that I justified my opinions.

Shortly after the book came the DVD "Burning Britain". How did that come to life? Has there been a reason for not adding interviews on the disc? Why did you include a lot of footage from outside of the timeframe of the book?

Originally we were going to do a CD to accompany the book, but then

we thought it would be interesting to do a DVD, because there wasn't a lot of good footage available from that period. You never saw many punks at gigs with video cameras, that's why we had to use some more recent footage too!

So, anyway, I asked all the bands if they had any rare film, and quite a few of them did (there's 11 or 12 clips on the DVD that have never been seen before ever), and then we picked some other cool stuff to fill the disc - we tried to keep it to footage that had never been available on DVD before. The photo gallery was an extra that I wanted to do, to use up a few of the cool pictures that couldn't fit in the book. It would have been nice to do some video interviews too, but the budget and time limit wouldn't allow it. I still think that it's a treat for punk fans, finally seeing bands like the Destructors and Ad Nauseam on DVD for the first time.<<

Book information

Burning Britain - The History of UK Punk 1980 / 1984

- by Ian Glasper

ISBN: 1-901447-24-3

For more info: www.cherryred.co.uk

This Is Boston - Eine Hardcore Punk Enzyklopädie

- by Matthias Mader

ISBN: 3-931624-19-6

Also written by Mader (among others!)

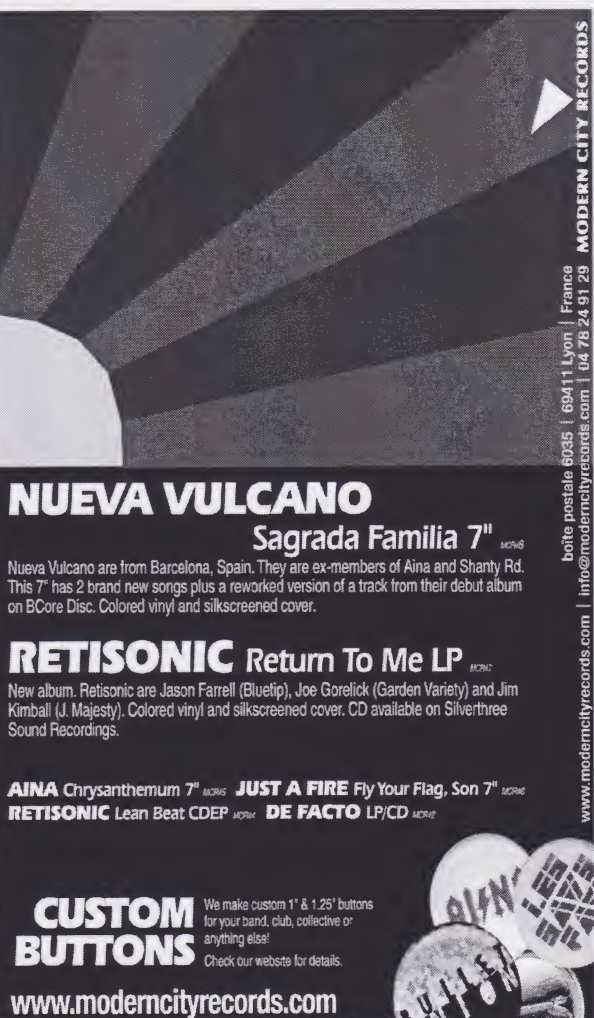
New York City Hardcore - The Way It Was

ISBN: 3-931624-10-2

Over the Top - Das Motörhead Fanbuch

ISBN: 3-931624-21-8

For more info: www.ip-verlag.de



NUEVA VULCANO
Sagrada Familia 7" MCR16
Nueva Vulcano are from Barcelona, Spain. They are ex-members of Aina and Shanty Rd. This 7" has 2 brand new songs plus a reworked version of a track from their debut album on BCore Disc. Colored vinyl and silkscreened cover.

RETISONIC *Return To Me LP* MCR17
New album. Retisonic are Jason Farrell (Bluetip), Joe Gorelick (Garden Variety) and Jim Kimball (J. Majesty). Colored vinyl and silkscreened cover. CD available on Silverthree Sound Recordings.

AINA *Chrysanthemum 7"* MCR18 **JUST A FIRE** *Fly Your Flag, Son 7"* MCR19
RETISONIC *Lean Beat CDEP* MCR14 **DE FACTO** *LP/CD* MCR12

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If you think you have read a Caliban interview in this zine before you are not mistaken or deluded, they did have their say in issue #7, but that was a long time ago, especially since this band might be considered the shooting stars of the German, if not European, hardcore / metal scene are new encounter would be in order. Their new record "The Opposite from Within" has been put out by no less than Roadrunner. Quite and achievement! Singer Andy was kind enough to give us an update.

caliban

Interview Caliban by Martijn Welzen
Photo's by Joost van Ingen

First question is of course quite obvious, what are the biggest changes you have encountered now that you are signed to Roadrunner? I guess coming from a more hardcore oriented label like Lifeforce there are a lot of differences.

In short everything is a lot bigger... we got more to do. We play more shows, way bigger shows, and there's a lot more press to be dealt with. Also now we are doing the band fulltime where as on Lifeforce some of us had regular jobs. No with the band being our priority we are touring the whole year, and every time we have the opportunity to tour or play just one show we do it. And like I said a lot more interviews, and promo stuff for the label.

Did you take that into account when signing to Roadrunner?

Yeah, simply because that's just the way it is. Bigger labels have bigger promotion, bigger distribution and it is all done much more thoroughly.

Do these changes also influence the music? Bigger label means a bigger audience and that will always lead too many more opinions about the sound of Caliban.

We do think about the people that are listening to our music, but we don't let that be of an influence of the sound we have. Besides this record was recorded in January (2004 - ed.), way before we signed to Roadrunner, and we just did what we wanted to do. We are not out to change our sound just to reach out to more people.

But the people will come to you now of course with being a "Roadrunner-band". And possibly 50,000 people will start listening to your songs.

Sure, but that can only be good. I don't know if that's of an influence, its way to abstract for us

to see. It's strange, but for the moment we are not writing any new songs, so influences are not yet to be detected.

What does "The Opposite from Within" mean?

It does mean that people have some sort of demon inside, it's just another way of saying that people can have mixed emotions or ideas. You would like to do this, but do that. You know what's right but do the opposite. I'm sure you can relate to that; right? And my lyrics link in with that. They are very personal so you might see that I do things of which I know they are bad but do them any way. That's what I call a demon inside.

So it's more or less about the darker side within a person?

Exactly.

I also thought it could have related to the hardcore scene as that is often also torn apart by opposition from within.

Might have been, but I never write that general. They always relate to my personal feelings.

Speaking about the personal angle in your lyrics. It seems you fear being alone the most. That is one big point in my lyrics, and also my ex-girlfriend pops up in the lyrics every now and then as I have had some very bad experiences with her.

But you throw it out in the open now...

Yeah, but like many bands, especially singers will say, it's self-therapy. I write it down and already feel better afterwards. And not everything I am writing down will be put into a lyric. I have got more things at home, but they remain private.

And have you ever thought about using the lyrics in a song, but not printing them in a booklet to keep them a bit more like a mystery?

I have no problems with the lyrics that are printed. I even think that it is better since it is easier to sing along to them. Especially for German people, or those who don't generally speak English it's a lot easier. Maybe the Americans or the British don't need the lyrics printed that much, but for us it's better I guess.

Can you say everything in English? I guess putting heart and soul into it would be easier for you in German.

I don't like how it sounds in German. I have tried to sing it in German in the past on one song, but I don't like the feeling. It's too strange.

But aren't missing the tension in the lyrics? Singing in your own language can deepen the emotional cargo it has.

Might be if you write German lyrics and then try to translate them to English, but I always try to write the lyrics in English to give them the right vibe. With translation that would be lost.

Okay, do dive into the history of German metal core a bit. There are a lot of bands that more or less play this heavy metallic hardcore like you do, or Heaven Shall Burn, Dead soil etc. Is there any point in time, or one single band that started it all?

That's hard. I don't think we created it. I do know bands like Earth Crisis influenced a lot of young German bands and they gave it their own twist. When we started out Earth Crisis, Chokehold and Morning Again were still popular. They had these great beats and mosh parts and we loved that.

But you wouldn't say it is of a German origin?

Don't think so, I guess it mostly came from the US. Still a lot of metal stuff comes from Sweden, so it's a mixture of influences.

Do you also take influences from the older German thrash bands like Kreator or Destruction?

I think you might be able to hear a little bit of Kreator in some parts. Mark is a fan of Kreator so that will have an impact.

And now with the new album it seems you take a lot more influences from bands like Killswitch Engage, did that come naturally or have you made a conscious decision changing you direction?

We actually recorded our new records at the same time Killswitch recorded their new record, so that couldn't be an influence, we never listened to it before. It's the way this style it progressing and we are in the middle of it. We did make it a little bit easier this time around, not that many separate bands all just a little bit more fluently. I guess it is now a lot easier for the listener to get into the songs. That's our way of progressing. In the end Killswitch got their influences to from Sweden... it's all Swedish metal. We got the metal side from Sweden and a bit from Germany and our hardcore side is influenced by American bands.

With newer bands you often hear they have nice parts in their songs, but are not able to make a cool bridge between these parts. You seem to have learned that quite well as we can hear on the new album.

Sometimes it's just too hard to find a good bridge, but we have worked hard on this record and in the end that seems the have worked out. Experience is important, rehearsing and playing live gave us better insight. We got, for example two or three separate parts written and we then went at length to get a nice bridge, not being afraid to skip anything that wasn't exactly what we wanted.

You already told you wrote the album before Roadrunner signed you, but what did you feel at the time of writing. Did you have any idea of how it would come out?

It is obvious we hoped this record would be better than the ones before, and we believe we succeeded at that. Otherwise it wouldn't make sense of course. Now we also hope the band, as a whole will be getting bigger with this cd and the deal with Roadrunner. We as a band have put a lot of energy and money in this record too. At the time of recording we didn't know about Roadrunner yet, after we had finished we send the cd out to different labels.

Did Roadrunner have the best deal, or maybe the only deal?

We got more offers from different labels like Century Media, SPV... I think Nuclear Blast and of course Roadrunner. This deal we have now wasn't the best offer we had, but we do think that at this time Roadrunner is the best label for us. So we decided to accept as for this style of music Roadrunner is the best label to be on.



And now that you are on Roadrunner do you also think about the possibility of going to America?

As far as I know the US will sign us for the next cd, at the moment we are on Century Media over there. They didn't show that much interest in doing "The Opposite", but seeing how it does over here they are interested in it, but have to wait.

Now that you are getting in the picture a lot more, you might be able to tour and decide which bands to take along. Are there any you would like to tour with at the moment?

I think Chimaira are a great band, and we would fit together musically. Maybe also Hatebreed and Slipknot to reach a wider and different audience.

Would you also take European bands along, given the opportunity?

Maybe the Haunted... I just don't know their new record that well. Maybe also Destiny that would be fun and Heaven Shall Burn is always nice to take along. Every time we played in the States people want us band and keep asking us to bring Heaven Shall Burn with us. Unfortunately we have colliding schedules, so it's going to be hard to go on tour together.

I just read on the Lifeforce site this morning that you are going to do a new split cd, like you did in the past with "The Split Program".

Yeah, I think we are about to do that.

Lifeforce has already put it on their site...

Ah, okay. I was not sure if it all had been arranged, but apparently it has been confirmed now that we do this split. We are working on seven songs for the split

All new songs?

Well, only one will be new actually the other six will be from our very first ep, which has been sold out a long time ago. Possibly there will also be two live songs on there, but that's still not sure.<<

BOYSETSFIRE

A large body of work without a backbone is a lifeless body. The biggest flaw in hardcore music today is that most bands lack the knowledge and experience that it takes to back the messages in their music. Boysetsfire is one of the few bands in the scene today who practice what they preach. Whereas most music is little more than a creative outlet or an abstract form of expression, the music of Boysetsfire is an extension of their personal ideals and beliefs.

Their music is their protest. Fueled by the political influence of Howard Zinn and Noam Chomsky, Boysetsfire brings their unique blend of hardcore and social protest to the masses through relentless touring schedules and unapologetic recordings. Boysetsfire is a working class band for the working class masses.



How important is it to you to reach out in a positive way to your audience and do you feel that there should be more responsibility taken by bands to do so?

Nathan: As much as it's important for us to reach our audience with a message, I don't really care about other bands and their goals. What they want to do is their business. But yea, I would like to see more bands out there with positive messages. We're doing it because we didn't see it being done. We're just doin' our thing.

Do you consider Boysetsfire to be a hardcore band?

Nathan: To an extent yes, but I don't think we're necessarily as much a hardcore band other than the fact that the hardcore scene is what got us where we are today, and we're very appreciative of that.

Talk about your departure from Victory Records. Was it a positive or a negative experience?

Nathan: There's actually very little that can be said about that. I'm the type of person that you can ask me about any band or label and whether I've had a great relationship or a bad relationship with them, you won't hear any shit talking from me.

Do you feel that Victory represented you in the way that they should have?

Nathan: Just the straight up facts. We had a one-record contract with them.

When our contract was up, we didn't feel that it was necessary to keep working with them. We left Victory even before we had another label. We started looking and Wind-up came along. We felt that they suited us best so we signed with them.

Who in the band is responsible for writing the lyrics?

Nathan: I am.

I've read that the band has ties to the American Communist Party. Can you elaborate?

Nathan: Yea, Josh and I are members of the Communist Party in the U.S. based out of New York. And although we're members, we're not big flag wavers for it. We don't like the labels. We just found a sort of "home-base" with it. Our big thing, is that there are so many leftist movements fighting each other right now that they don't have the time to be doing the things that they should be doing. They should be banding together to make some real changes. So the Communist Party is our home base, but we also work with anarchist organizations and anyone else who will listen to what we have to say. And honestly and obviously, our main form of protest is our music. It's all we really have.

We don't go out and try to recruit people to the Communist Party. We don't hold rallies. We don't have time. Music is what we do and this is our main form of protest and education.

Can you offer your input on what you think needs to be changed or altered in the current state of conventional educational systems?

Nathan: There is so much useless shit being taught. Kids need to be taught real-life situations. I think there are things like higher mathematics that a lot of kids just will not use in the course of their lives. They're not gonna use it. They should spend their time learning real-life mathematical skills. Like how to balance a fuckin' checkbook. There are a shitload of people who go through geometry and trigonometry who can't balance a checkbook. I also think that there needs to be a lot more emphasis put on "intelligent" reading. A lot of adults read at a very low level. That needs to be addressed. That's all I can really expand on right now. I have an 8-year old that's in school right now and he's getting a great education where he's going.

Are you married?

Nathan: No. Divorced.

So then how do you feel about the stereotypical conventional family structures?

Nathan: If it works for you then great, just don't push it on anybody else.

I don't think it's intelligent or moral to try and push those types of things on other people. There are obvious things that harm children that you shouldn't do as a family member or a parent, but in a lot of ways people just need to leave each other the fuck alone and let them raise their kids and run their family the way they want to do it. A lot of times traditional family values can get confused with homophobia and racism and I don't

think that has any place in a traditional family value system. Traditional family values are basically just trying to raise your kids and putting your family in a situation where they're taken care of and brought up in a moral way where they learn to treat everyone with respect.

Are you religious?

Nathan: Not religious, but I do think that I have a lot of ingrained Christian values. I don't belong to or attend any particular religious organizations.

Talk about the characteristics of the middle in its relation to the upper and lower classes?

Nathan: The whole thing with class separation is that it's the basic foundation of what's right and wrong with this country. It's what racism and everything else stems from. You have the poor and the rich, and when the rich loses power, they get the poor, black and white, to blame each other so that they don't blame them. And it's the same with the middle class. It's so easy to blame the immigrants and the people who are coming into this country and "stealing our jobs". That's bullshit! It's not the immigrants who are stealing those jobs. It's the government and the companies who are sending those jobs to other countries and that are taking the money out of the workers pockets and the bosses who are giving themselves pay raises with that money. And the thing is, the middle class is so busy in-fighting that they're too preoccupied to open their eyes to see the real problem. And what pisses me off the most is that these companies have a set goal of what they want to make in profit. When workers get laid off, it's not because the companies are losing money; it's because the top-heavy community of owners and businessmen are not making the profit that they set for themselves. Those businesses aren't gonna go bankrupt! When everything with 9/11 happened and the airports started getting rid of people, it was because the airports are fuckin' top-heavy. It's because the top people are making way too much and the lower people aren't making shit and instead of cutting down on the owner's profits to pay the workers, they cut workers and send them to the streets.

Do you read a lot of Noam Chomsky?

Nathan: To an extent. I try not to over-intellectualize my politics. Although I really appreciate people like Howard Zinn and Noam Chomsky. Chomsky uses a lot of 25 cent words that somebody who's working two jobs trying to support his three kids and his wife isn't gonna give a fuck about. If you want to convey these ideas to the average person, you need to illustrate these ideas in a manner that the average person can comprehend. If you want true change and pure revolution, go to a bowling alley. Go to a bar. Talk to real people about real problems. Don't rely on a book for your ideas. Chomsky is a very intellectual and inspiring individual, but he is just a handbook. Don't be to egotistical. I think that's how a lot of people on the left come across. They talk amongst themselves, and they talk about how cool and revolutionary they are, and they in-fight. Meanwhile, you have Howie the plumber who could give a fuck about Mumia. Who could give a fuck about Chomsky and his huge fuckin' words that he probably can't even pronounce. And he doesn't care to read them and shouldn't have to. We should be going to these people. Not waiting for them to come into our over-intellectualized coffeehouses. My main point is that most people need to get off their high horse and go sit in a bar, have a beer, and talk to some real people. Go where the working class people are. Those people are America.

Elaborate on Capitalism.

Nathan: It's based on the notion that there has to be a poor, a middle class, and a rich. Without those classes, capitalism wouldn't exist. Not everyone can be making CEO salary. Somebody has to clean up the shit at McDonalds, and somebody has to own McDonalds. I think it's a bullshit notion. It doesn't really make anybody free. All it does is create class lines that keep people fighting.

How do you feel about Americans who speak against America?

Nathan: I think Americans who say, "fuck the system" and "fuck the flag" are full of shit. I used to do that and I think it's irresponsible to say it that way. I love this country and there is no doubt in my mind that this is the greatest country in the world, but I despise our government that is making us look like assholes and that has been making us look like assholes for years.

And I think that people who are revolutionary need to learn how to create revolution...

BOYSETSFIRE



Does the word "revolution" become cliché after a certain point?

Nathan: Oh absolutely. Especially when you're shouting out slogans and bullshit. There comes a point when you have to differentiate. America is not the government. America is the guy workin' down at the fuckin' factory makin' like 6 bucks an hour tryin' to support his kids. The working class is America.

The people working to make things work; taking care of the people around them who love their country and who wanna be proud of it. But it's so fuckin' hard because the system and the government is making it so hard.

As a musician or an artist, how far can the D.I.Y. ethic get you?

Nathan: Not far. I don't necessarily feel that that's where the revolution is. It could definitely be a force to reckon with if it got it's own head out of its ass and stopped being so elitist. I think the tactics are amazing, but there are so many people involved in the D.I.Y. scene that are too stuck up to truly get far. They're so worried about people selling out and people buying corporate product that they become blind and can only see one way.

How do you feel about signing to an independent label that is distributed through a major. Aren't you participating in capitalism at it's finest?

Nathan: I disagree with that. Capitalism at it's finest is factory work and the exploitation of those working class individuals. We participate in capitalism because we are forced to. That's the system we live in. In a way it does sound hypocritical on our part, but we are using our relationship with capitalism to speak against the negative aspects of capitalism. What do you expect?

D.I.Y. labels are capitalists also. It's all fuckin' capitalism because that's the society we live in and that's how you make things happen.

So how do you feel when people say that you're speaking against something that you are directly participating in?

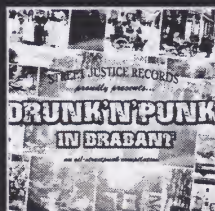
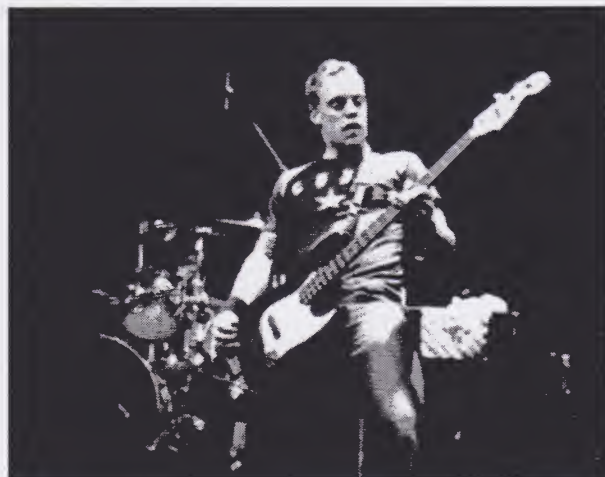
Nathan: I think it's a way to discredit people. If you have a problem with it, then go do it yourself. Do it how you feel it should be done. Don't give me shit. I'm doing it the only way I know how to and the only way I know how to reach people. I dare someone to try and live right now totally free of hypocrisy. Try to live free of anything that could possibly hurt some else.

Get naked, wipe your ass with corncobs, and live in the fuckin' forest. You're not gonna accomplish shit. You're gonna fuckin' die without any friends, without anyone to listen to what you have to say, and nobody will even know you existed.

So what do you do? It's hard and it's complicated<<

Interview by Brian Bush.

Photo's by www.boysetsfire.com



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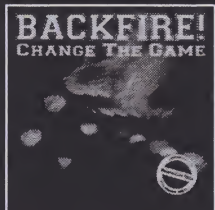
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7 Seconds –

Take It Back, Take It On, Take It Over (Side One Dummy Records)

Did the band go back to their original sound? The great fast yet melodic punk they cranked out on legendary records "The Crew" and "Walk Together, Rock Together", even more so then on "Good to Go"? These are the only questions I think are worth answering when it comes to 7 Seconds new album, and if one of them gets a "no", I don't really care about them personally. I know albums like "Ourselves" and "Soulforce Revolution" were... nice... but nice just isn't good enough for spoiled punkrock kids like me. Luckily for me both questions can be answered with a firm yes. And with all the 2004 equipment and influences the band and Bill Stevenson, who took care of the mixing, made sure it sounded authentic too. No slick radio friendly punkrock, but a flashback to the 80's. They set the standard for the genre, it's just that simple, and they prove once again they are still doing it. I wonder how the band, in original line up (!), will make it happen on stage. I have been waiting for this one, and "Good To Go" showed the band were on the right track again. Now they are back home, were they belong, and will hopefully stay for the time being.

Martijn Welzen

9 Shocks Terror –

9 Shocks Terror MCD / DVD (Mad At the World Records)

Wow, watch it madmen on the loose! Screaming, furious old school oriented punk balancing on the edge of crust, blasting its way through rubber room walls and straight jackets. Bottles of lithium and Novocain are needed to get them back in line. And I love them; some insane music is good at times. The cd part of this package is just under 12 minutes long, but it's just about enough not to damage your health. Consider it a bungee jump with just enough rope not to hit the asphalt; one song extra would be a dirt dive. The DVD is showing the insane live act of the band recorded at various shows in the US. Horrible looking footage, with terrible sound, in small clubs, bars and even a record store. Just amazingly simplistic and pure, something you just got to see. It's all roots, you just can't go further back to the roots of hardcore than 9 Shocks Terror do.

Martijn Welzen

Aclys – Artefakt CD

(Burning Season Records)

I am split in half about this record. I totally love the guitars that have both melodic and brutal deathmetal parts, brought to us by Denis Schmidt who also plays in Caliban, but I am not too keen on the barking vocals that just carry this record too much of the top. They do fit with the heavy mosh parts, but push away the superb almost dreamy bits in many other songs. The band does however have the musical capacity to take a song to total chaos and put a lot of comprehensible emotions into it. It's all in all not an easy record, but just like the three other records they have put out they are not here to make it easy. After a four year rest period the band is back and better than ever before.

Martijn Welzen

Action / Crowley's Passion –

Assassins of Oblivion SPLIT CD

(Dead Butcher Records)

Germany and the Czech Republic have joined forces. Sheer metal, heavy grunts and unbridled violence is what both bands give us. The differences are also clear from the start. Action (CZ) is a straightforward metalcore band with deep grunts and unfortunately not much variation going on. The song structures are just too simplistic and familiar to get my blood pumping. Crowley's Passion (D) on the other hand has, for the most part thanks to Pekka's vocals something special going on. They still have that Reprisal / Arkangel blood thirsty sound, like they also had on "Love Kills" (2002), but it seems to have more of a killer instinct, maybe it's that slight Throwdown touch some songs have, or that violent groove that's make things happen every now and then. Plus that with a bit of chaos a song like "Solution" just keeps you left in total awe. How did they do that tempo switch without colliding into a concrete wall? Amazing drummer...

Martijn Welzen

A Day In Black And White/

Black Castle EP

(State Of Mind Recordings)

Wow... I had never heard either of these bands, but now that I have, I don't know why I hadn't! Good stuff here... A Day In Black And White makes melodic, yet very powerful hardcore with vocals that are mostly kind of spoken/sung, but with some screamed too. There are some really beautiful build ups and some lood almost chaotic bits. It somewhat reminds me of City Of Caterpillar, but A Day In Black And White is less 'dreamy'. Black Castle is something different altogether. A lot of organ sounding keyboard sounds throughout their songs. Three vocalists make sure there's enough screaming for everyone. Black Castle isn't a chaotic band though, their music is strangely melodic because of the 'organ'. They're nothing your grandma would like (I guess), but it's not a tough listen either. Altogether this is a very nice split, and I'm happy I got to know these bands! Check them out!

Jochem Kühnen

AddActionListener(This) –

Speakermouth CD

(Funtime Records)

Belgium did it again. This is the third record coming from our southern neighbours I'm going to wear thin. After Rise and Fall and Death Before Disco I also consider this a must have. AALT, mixes cold Helmet or Snapcase like riffs with a warmth that goes to the bone. Second song on the album alone "Biblio" is of such musical greatness, and being an instrumental quite unexpected. Come to think of it, everything is unexpected. Like Death Before Disco they use melodic almost jazzy parts, but can get Refused like noisy, or cling to their Helmet foundation without blinking their eyes, while never loosing touch with that ever presenr drape of gloominess. Every little aspect from a song to the layout is an important part of the bands concept, which is based on what they call a "cycle of interpretation". Every detail influences the other, and so drops of creativity form a lake of art called "Speakermouth". And

looking at, or listening to, this art you can almost touch the emotions of the four kids playing their music. They are caught between machine driven riffs and almost primordial instincts waiting to get out. Nothing can limit them, nor should you be limited. I urge you to try, and feel this record.

Martijn Welzen

AFI – s/t CD

(Nitro Records)

AFI.. What to tell about this band.. They are unique in their kind. One of the few bands which know to impress me with every album they produce. Throughout their discography there is an upward line when it comes down to quality music. Since the band used to be related with Nitro records before their masterpiece Sing the Sorrow came out, this collection shows the quality peaks of their discography before StS. With tracks as The Days Of The Phoenix, Good Called In Sick Today and I Wanna Get A Mohawk a prefect history-sketch is made. Fortunately no unreleased tracks or other specialties.. Only a vinyl-only track.

Joost van Ingen

Agnostic Front – Another Voice CD

(Nuclear Blast)

What can I say about this band who started their hardcore about 20 years ago. This is better than I expected, or could have expected, I thought they were going to stay on the punk-hardcore road, and while I liked it, I prefer this. I like the way their played it more aggressive and powerfull then the last albums. Some songs sound more pissed off hardcore driven aggression then the last songs. I hope when they are playing their shows in the future that it would be more powerful then the last couple of shows i've seen. I think with this album they gonna make a new move to put more energy in their music and shows. I hope that the hc pits in europe would be more powerfull for Agnostic with these kind of songs and energy at the stage. For you people to have more info take a look at <http://www.agnosticfront.com>.

Tiago & Joyce

American Heartbreak – Postcards from

Hell/ You Will Not Be Getting Paid! 2CD

(People Like You Records)

With the rise of glam influenced arenarock the guys at People Like You found another victim to make them rich! You can hear they grew up on bands like Cheap Trick, The Wildhearts and D-generation and they've been thought well! The first record, a studio album, really smokes and then we still have cd 2 to prove that they can bring it live just as well! It busts out with a shredding guitar riff and then I already knew they're just as good a studio band as they are live. After six live tracks the second record also has a bunch of acoustic tracks and even a bonus EP released in 2003. So loads of quality music packed on 2 cd's. Highly recommended to all you rock'n rollers out there!

Carel Groenen & Marnix van Holland

American Static – Soundtrack Of The Struggle CD

(Street Anthem Records)

Started 7 years ago in Grass Valley, CA as The Roustabouts they are, after a change of name

and several changes in their line up, finally ready for their first album. They tell it like this: "This album is a reflection of the pain, exhaustion and despair of working with no hope ahead. It is our blood, sweat and tears, and represent seven years of struggle". American static is hardcore from the early eighties mixed with some Oi! attitude and an American rock and flavour over it. It's good energetic music that lasts thirteen songs long. Check out these guys on <http://www.american-static.com> and see what they are up to.

Carel Groenen

Amulet – Daggers and Dynamite MCD (Beniihana Records)

Amulet seems to be huge in homeland Norway. They even have a record deal with Sony Music Norway. The rest of Europe has yet to discover the great punk rock n roll it seems. Beniihana makes it easier to get acquainted with this 6-track cd. It actually contains three songs each from Amulet's second ("Freedom Fighters") and third ("Danger! Danger!") album. It's just amazing how great this band is. Just superb melodic punkrock having that west coast punkrock feeling (esp in the "Freedom Fighters" songs) combined with intense and sleazy rock n roll Turbonegro style ("Danger! Danger!" songs). They have been working hard for ten years on getting their voice heard around the rest of Europe too, with relentless touring. Get it if you are not familiar with this awesome band yet.

Martijn Welzen

Anti-Flag – Death Of A Nation DVD (AF Records)

This has to be one of the best punk-dvd's I've seen. Directly I have to admit that I only saw few of them, but I'm quite picky when it comes down to production. And this release really shows that there has been paid attention to production. Most DVD's I receive, not particularly punk or hardcore related, are able to make use of the advantages and functions of a DVD. But this is a decent product with nice layouted menu's, an accessible structure and tons of cool extra features as clips, behind-the-scenes and interviews. An awesome live-show, anti flag never knew to hold my attention, but since they are one of the few political-rooted bands nowadays I'm quite interested in discovering their visions and this DVD helps a lot.

Joost van Ingen

A. OK – Absurdo CD (Nitrola Records)

This band is coming from a country with such a big hardcore, punk and metal scene and here in Europe we almost never hear anything about it. May there is a connection to Portugal because all the lyrics are in Portuguese. Of course I am talking about Brazil, land of the samba. And unfortunately for this band with their mix between hardcore/punk/metal, not many people are speaking their language around here, so I guess they will stay big in their country but never become really huge. You know what, maybe I go study Portuguese and become a Brazilian reporter. Visit their site and download some songs on <http://jump.to/a-ok>.

Carel Groenen

Arkangel – Hope You Die By Overdose CD (I Scream Records)

I'm just wondering who that nice cheer of a title is aimed at. Belgian Arkangel is not just the opposite of positive hardcore, but they are out to skin and dismember all positive aspects in the music we love. "Annihilating Your Peace" or "Fallen Angels We Are" are other examples of the bands view on mankind and the world in general. If you're familiar with the bands previous releases, "Prayers Upon Deaf Ears" and "Dead Man Walking" you will also know the anger is fuelled by evil, dark and frantic metal. Slayer, Length of Time and Hatebreed are among the foundations on which this castle of brutality is built. The music is getting more and more metal (never thought that were possible), but on the vocals part, that furious screaming and crushing sound is making way for a deeper less evil shouting, it makes the music taste just a bit different. Still this world is descending on a spiral down to hell and Arkangel's soundtrack is accompanying us.

Martijn Welzen

Ashaiya – Demo (DIY Release)

Ashaiya is a 6-piece metalcore outfit, hailing from Germany. Where most bands have a five-member lineup (2 guitars, bass, drum, and vocals), Ashaiya makes use of an extra singer. A heavy grunt, to be precise. They combine harsh, screaming vocals with a low and heavy death grunt. Normally, I'm not a huge fan of low grunts. It tends to take the aggression from the music, making it rather slow and bulky. The guys from Ashaiya probably know this as well, and use the grunting voice as an extra layer, especially during the slower, moshable parts. The combination with the screams seems to work at any rate.

Overall the music is a bit faster than the usual midtempo metalcore, which makes Ashaiya stand out a bit. The guitar parts are a bit "thin" at some points, but hey, it's a demo production so you can't expect any miracles here. Overall the production is quite good, and Ashaiya is a band with some good musicians in its ranks. A demo with a good impact!

Ivory Tellings

Assert / Swellbellys – SPLIT 7" (Stranded Records)

Two of UK's loudest punk bands have joined forces to spread intense music. Assert do it on a more political level in their own harsh style, yet like with their last record they are on a path to more melodic songs. Swellbellys are just a punk, with their loud music from the school of Exploited, the newer Exploited that is. Spreading decibels to make us understand how this world works and who or what they hate. For Stranded records it is the first release in many years, and I reckon this absence has preserved the pure punk outlook of this release. Yet both bands sound fresh due to the new millennium technology and wrongs in this society. Check it out.

Martijn Welzen

Automatics – Forty Virgins In The Afterlife CD (Trash 2001 Records)

The first sentence I did read in the accompanying material was "Attention! This album is not made for people who fear the word 'Pop-Punk' FAREWELL... And FUCK YOU..." And that was the moment I began to worry because pop punk is certainly not my favourite kind of punk. But to my surprise after a few songs, I started to like what I was hearing, okay they do play pop punk, but with a very good lead singer, they make their music sound relaxed but with a raw edge added to it, and I was even able to listen to all twelve songs in one time. The full story about this band you can read on <http://www.theautomatics.com>.

Carel Groenen

Back Against The Wall/ The Heartburns – Sink Or Swim Split CD (Troskot Records)

Hailing from the country with bands such as 7th Legion and Wasted are these two bands also from Finland. On this split album both bands delivered five songs to promote the healthy Finnish scene, and their selves of course, to the rest of the world. Both bands are punk orientated Back Against The Wall has some hardcore sound in their songs and The Heartburns are an up-tempo punk rock formation. Both bands have a lot of potential and when the promotion of this album is right they will definitely be swimming instead of sinking. More about this release you can find on www.troskot-skalp.com.

Carel Groenen

Bait – Anatomy of Disaster CD (In at the Deep End Records)

Excellent Prong like guitars show their heads in a mass of Converge chaos when "Automated Bullshit Generator" bites off the head of this cd. From there on the chaos stays, especially with the noisy vocals, but musically it's getting more of an old school metal band going at mid pace through Oblivion's or Voivod's back catalogue. I only wished the sound of the hole album was clearer as it gets a bit to crust-like at time. Might have been planned as these guys have their roots in the UK crust scene of the early 90's. Might also explain their connection to the 80's metal side. Another great release from LATDE records that will give you multiple personalities. Who said that?

Martijn Welzen

Banner Of Thugs – What We Hold Dear CD (Rebellion Records)

After a year (due to an accident) these skins from Limburg (NL) are back with their second full-length release, but and I am really ashamed with myself, I never heard the first one. After seeing a few live performances from B.O.T. I was very curious how they put their mixture between Oi!, hardcore and punk on a CD. And due to a very good production this band really makes it happen on this album, hard-hitting well played Oi!, nice sing along songs and all very diverse for thirteen songs long (including a Johnny Cash and a Poison Ivy cover). So for the fans of some Oi! played like Cockney

Rejects or some hardcore in the vein of old Discipline this one is one to have. Check out www.banneroftugs.com to find out more about Banner Of Thugs.

Carel Groenen

Bars – Introducing CD (Equal Vision Records)

It seems that in the heavy tour schedules of well respected bands there still seems to be some time left to “fool around”, well.. This fooling around became quite serious for members of The Hope Conspiracy, Give Up The Ghost and The Red Chord and Bars was destined to rock. The results may be there. “Introducing” introduces a modern hardcore-rooted rock and roll-sound not unfamiliar with aforementioned bands. Only the rock ‘n roll blend forms the thin red line throughout the whole album. Tracks as “Up To My Neck” and “Bright Lights For Demise” set tone to a heavier, slower, almost tending to some hardcore rooted stonerrock concept.

Joost van Ingen

Battle Royale – Nichts Geht Mehr MCD (Mondoman Records)

Music goes past language barriers. Berlin based Battle Royale has proven it. I got this cd at their first Dutch show ever while they were on their way for a UK tour. For a band that has all lyrics in German that’s quite an achievement. Lyrics are not translated in the booklet, you’ll only get some liner notes in English. So why is this band doing well in the UK? Because it’s loud and chaotic hardcore, kids on the isles seem to dig it, hence the underground successes of Daughters, Converge and Eden Maine. These guys get in the trenches and blast metallic and chaotic hardcore your way, reinforced with grind. Still it’s not going in a Converge direction, as you might have expected. There are many cool straight forward death and thrash metal structures to be found, combined with total beatdown parts, and also ZAO or Norma Jean like madness takes position on the battle field. It’s an original band with “great punch in the face” lyrics.

Martijn Welzen

Before Today – A Celebration Of An Ending CD (Equal Vision Records)

This stuff reminds me of Thursday (and the trillion other bands out there that seem to be making stuff that all sounds the same). It’s melodic and fast punkish hardcore, lot’s of singing, some screaming to make it sound more interesting. You may have noticed, it doesn’t work for me. I’ve heard this stuff before and I just can’t help but being bored by it. They’re good at what they do I suppose, but it’s what they do I don’t care about. Too bad, the artwork had me thinking this might be good, but I like the artwork better than the music.

Jochem Kühnen

Bleeding Heart – Lifeless CD (Full House Records)

Finnish band Meant to Last, how ironic, fell apart and gave us two new bands. Fields of Hate, whose mcd “Blood & Steel” got the IK treatment sometime ago, and this Bleeding Heart, whose “Lifeless” is spinning its tunes

right now. Straightforward metalcore in the vein of Irate with excellent heavy vocals and some dark Slayer like guitars at times. Nothing new or fancy, just brutality like we know from bands like All Out War or Hatebreed. The repetition of tempo and riffs give this band certain strength, and they made sure it’s not getting dull at any time. Not sure how they did it, but it works. Another nice addition to your collection of records to mosh to.

Martijn Welzen

Blind Myself – Worst Case Scenario CD (Two Fat Men)

To describe the music of Blind myself is nearly as impossible as listening to Worst Case Scenario and finding mental tranquility. It’s a mix of various styles of hardcore and metal variations all mixed together to form a quite unique combination. Think of a weird blend of Paradise Lost, Converge and Ignite. There is no way in predicting the outcome of this. Weird breaks, tempo changes, clean vocals, brutal vocals, damn this is something else. It’s about as jumpy as System of a Down I’d say.

But you can tell that these guys are good musicians; the breaks work, the instruments do exactly what you would like them to do, the whole thing just sounds quite right. Top that off with a good production and you got yourselves an exciting CD. Not easy listening, but very interesting nonetheless.

Ivor Tellings

Bonecrusher – Fractured 2CD (Knock Out Records)

2004 was good year for the Bonecrusher streetcore fans around the world, after a MCD at the beginning of this year, a new full length in the middle and now in the end a double album featuring their Singles Collection and one some shit from the early days Follower Of A Brutal Thing. Bonecrusher equals CULT! So this double album has some of the newer, and even some unreleased stuff, but also a lot of stuff from the beginning of this band, and that makes this release something for everyone who likes streetcore on its best!. Check <http://www.musicsucks.com> to learn all about this band.

Carel Groenen

Boon – Romantic 42 CD (Burnside)

The first thing that you notice when you give this disk a spin is the awesome production. It just works: the guitars roar, the drums pound away and the bass is nice and low, combined with crystal-clear produced vocals. A very modern approach indeed. This is something that the music needs, and puts the band on another level. Boon plays a groovy kind of metal, leaning quite close towards Nu-metal. I must admit that I’m not a big fan of this genre, but in this case it works quite well. This is mainly due to the slightly different style of the guitar players, which actually play solos and melodic parts that I usually miss in Nu-metal. The last two songs are live tracks, which are not quite convincing. I would have stuck with the studio songs.

Ivor Tellings

Bottlejob – You And Whose Army CD (Rebellion Records)

The band is a mix of London, Basque and Catalan members, and they are together since 1998 when they started playing with the name Wastelanders. Under this name there’s also one song on this album and from that song there’s even a video track. Bottlejob is all about some good old-fashioned Oi! straight from the U.K., the ten song on this album are about “Drinking Lager” about ‘Stand Together’, cops and bosses, so you see, all the ingredients for a tight Oi! album in the vein of the 4Skins and Cockney Rejects are present. Check their website on: <http://www.bottlejob.co.uk>.

Carel Groenen

Bridge To Solace – Kingdom Of The Dead MCD (Let It Burn Records)

This is one of my favourite bands from eastern Europe. The tone these guys have set already with Newborn, works inspiring and refreshing for many bands and musicians. Now they are back with this new album, Kingdom Of The Dead. It perfectly blends in with their last release, Of Bitterness And Hope and an ascending line is heard. This reminds me at the time I saw Newborn live at the Ieperfest in 2001. Zoli, the vocalist gave 200% with a threatening heart-disease, definetli one of the most impressive live-shows I’ve ever seen. Now they are here with these stunning new tracks and I’m excited to check them live again. The sound is heavy, energetic and well considered. One of the few hardcore rooted bands which know how to combine compelling choir-parts with energetic guitartriffs. Artwork is decent and well taken care of.

Joost van Ingen

Burning Skies – Murder By Means of Existence CD (LifeForce)

I might as well admit it: deep down inside I’m a metalhead. And you know what? Burning Skies fulfils my metalhead needs... Damn this is metal: Brutal guitar walls, slayerlike intro’s (Check out the intro on track number five!), nice doublebass drumming, good vocals. Yup: this one is a keeper. Combining elements from death metal and grind (just listen to the first vocals on track number 4) with a nice trashy touch gives a nice result. The breakdowns are not forgotten, which is basically the only hardcore element in this otherwise metal mayhem. Recommended for fans of bands like Hatebreed (only a bit more metal), At The Gates, or Unearth.

Ivor Tellings

Bury Your Dead – Cover Your Tracks CD (Victory)

Apparently Bury Your Dead are quite big fans of Tom Cruise. Why else name each and every one of your songs after one of his movies? Well, taste in movies is not to be discussed here, so I’ll leave it to that. What we do discuss here is music. I do have something to say in that department. Nice things actually. First and foremost: the production is awesome. The guitars are tight and in your face. The drums are prominent, but not in an annoying way, nicely incorporated with the bass. Vocals just

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cut right through, the way they should. It's groovy, it's brutal, it's melodic at times; I like it. A groovy combination of bands like Hatebreed and Unerath. Recommended for fans of the new wave of American metal. Ivor Tellings.

Caliban – The Opposite from Within CD (Roadrunner Records)

The path the band has taken with "Shadowhearts", the album that came before their Roadrunner debut, is now the definite direction. The evilness that shaped this German band seven years ago is gradually disappearing and giving way to those great clean vocals that battle it out with the harsh screams. Never been too keen on the old releases, like "Vent" or "A Small Boy and a Grey Heaven". Only "Shadowhearts" draw me over the line of liking the band as the melodies and vocals I like in this band for the first time played a prominent role. "The Opposite From Within" lies more in the line of Killswitch Engage, Unerath, All that Remains, than resembling the bands own legacy. And just like 18 Vision they have transformed into a beautiful butterfly. In the case of Caliban from a young band with jagged edges to one of the best metalcore bands to come from Europe ever, a butterfly with a nasty sting I might add. Actually only allowing their friends of Heaven Shall Burn beside them on this continent. Writing skills have improved tremendously, and a killer-touring schedule made sure the band could climb up to the major league.

Martijn Welzen

Call Me Lightning – The Trouble We're In CD (Revelation Records)

This is nuts, in the truest sense of the word. Call Me Lightning feels like depression with a Prozac overdose.

These 3 boys left all their shit behind, threw their hearts on a platter and ate it. The songs are about love, alcohol, dragons and glory. At least, so they say. The music is very...uh. Present. It took me a while to get used to it. The guitar sound is lovely. Everything is lovely. The illustrations give me a warm, fuzzy feeling inside. No, really!

bart

Cast Aside – The Struggle CD (Deathwish Inc.)

It's the power this band gives; only their power that gives them the right to make a lot of spins over here. This band is like an energizer in audio form, giving you the rush you need to get through some shit. Musically this is nothing new, as I'd call it a friendly get together of Terror and Backfire!. These guys are smart; they push the limited variation to the extreme with fast parts, breakdowns and apocalyptic mosh parts. Of course it helps bringing on two guitar players and singer Wes having just the perfect voice for it. And more importantly, playing tight is the key. Every single beat, word or chord is placed like a smart bomb. The album is called "The Struggle" and Cast Aside is just what you need to continue in this world of struggle.

Martijn Welzen

Champion – Promises Kept CD (Bridge Nine Records)

Bold statement #1... "Promises Kept" is the best old school hardcore record of 2004. They have given us "Times Slips Away" earlier which was a collection of eps, and this being their first actual album, and the first time the Seattle crew will be put to the test. Okay, I have sanded the songs down, ran them over with a tank, played them a zillion times, sang along and cursed to them. They remained up right, and didn't show any signs of wear and tear. It's youth crew with a rocking edge, and this has emotion, not only aggression, but also a positive feeling, and even a bit of nostalgia, with better lyrics than the lot of them. It's all about a feeling and that's what is right about this record. Singer Chris just has the perfect voice to bring a wide variation across. A fist in the air, a tear in the eye, a cross on your hand and blood on the floor. That's hardcore from the heart.

Martijn Welzen

Chimaira – The Dehumanizing Process DVD / CD (Roadrunner Records)

I love Chimaira, let that be clear from the start, but I don't think the band is really ready for a documentary, with two albums and some change, and just four years of history there's just not that much to go with. Band formation, recording, signing to Roadrunner, practice, new band members and some quotes from RR people about the big promise this band is (I'm sure they are, but I don't care for hearing it). That's it really, and doesn't invite me to a second time of playing the disc. The DVD has much better parts, which are brought as extras. What to think of a 7 song set from one of their Roadrage tour dates. Of course it being their Dutch gig makes it even cooler for me. All of the bands video's to date are also included, now these are items you want to play over and over again, turning the volume up just a bit every time. AND as a bonus you will also get the long time deleted "This Present Darkness ep" with 2 bonus tracks on cd. That's what makes this DVD worthwhile for all people who like modern American metal. I am using this term, as I don't want this great band anywhere near "nu metal". Let the heavy music do the talking not some cliché story about how some young kids get their band on the bumpy road to success. Shut up and MOSH.

Martijn Welzen

Cipher System – Central Tunnel Eight CD (Lifeforce Records)

I love heavy melodic metal in the vein of Soilwork or In Flames, just as long as it doesn't get too much in the direction of these mediocre so call "gothic metal" bands. Cipher System, from Sweden, are rising above the masses very fast, and their debut full length has all from the harsh singing to the terrific guitar melodies. Keyboards (bit like Amorphis) balance the hard-hitting aggression a bit and make it an overall mature metal album. I have to put the emphasis on metal as hardcore is not to be found. It's amazing how well produced and written this record is, the dark atmosphere jumps right of the disc. Lifeforce records has

had it a bit rough with Caliban, Heaven Shall Burn and Trivium heading of to other labels, but Cipher System is a band on the rise and has the capability to even surpass named bands. That future is uncertain, so for the time being I'll be head banging from dawn till dusk.

Martijn Welzen

Close Combat – Viva Mestreech MCD (Rebellion Records)

Four out of the five songs on this cd are sung in a Dutch dialect from the town of Maastricht (Mestreech). It's, as with most oi bands, about the simple things in live the band members enjoy. Football ("MVV" being their club) and their home town ("Gebore en Getoge" is about growing up in Maastricht). With music that heavily leans towards the old school sound of Oi!, you just get some sing alongs for bald-headed football hooligans, in the idea a follow up to One Night Stand who also came from Maastricht and was also about rough drinking songs. It's just a record for the fun of making music, and there are not enough bands that do so (and with that I don't necessarily mean Oi! Music). A full length is in the works and that seems to become more serious.

Martijn Welzen

Coffin Nails – The Gravest Hits Of The Coffin Nails CD (Anagram Records)

It is always nice to welcome a new label to our magazine, Anagram records did send a lot of their stuff they released the last couple of months, and with a new label there are not only other bands to discover but also new styles, they release not only punk but also a lot of rockabilly and psychobilly and this is a sub genre from the rock and roll I dig better then lets say for example, stoner rock. Coffin Nails started to play in 1986 and the latest song on this best of album was recorded in 2003. So that's a long period to release material and to give a so complete image of the band there are 26 songs on this album. Yeah!!! Rock and roll of the upper beam, with a great cover from Elvis's Heartbreak Hotel. So check out <http://www.coffin-nails.com> and find out were their next gig is held, because after sixteen years they are more popular then ever.

Carel Groenen.

Converge – You Fail Me CD (Epitaph Records)

Converge are a genre of their own. Whether you like their total chaos or not, you have to agree they are geniuses. "You Fail Me", their Epitaph debut, is different from "Jane Doe" yet undeniably Converge. It's just like singer Jacob Bannon said in the interview that has been featured in Inside Knowledge #9... less metal. I wouldn't quite say more chaos replaced the metal; it's more like they have found a twisted and deformed way of rock, like they do with "Eagles Become Vultures". There's just a subliminal groove going on, stronger and more prominent than ever before. It also seems the musicians are sadder than ever before. With the title song alone, they keep their hearts out on the streets. I only wonder if they aren't afraid someone will run into it? It's again an open book into the feelings of total strangers, as that is what Converge are to me. With "In

Her Shadow" the band even attempts to play a ballad, yet it still is as intense as any Converge song ever written. I think I can say the metal got replaced by yet more variety. For some reason I can also relate more to this album than the older ones. It's again a record that keeps you in total awe by the time it's done.
Martijn Welzen

Cutdown – Invincible CD (Fullhouse)

No doubt about it: Cutdown plays Hardcore, with a capital H. Typical tough guy lyrics, and a low tuned guitar sound that's so evident for the genre. It reminds me a bit of Angel Crew. Groovy moshparts, very tight riffing and a good production make this one stands out. It's nothing new or original, but that's not the point here. These guys are very good in what they're doing and do it in a convincing way. When looking at the pictures in the booklet (What's up with the naked guys...?) you can also see that they're having a good time, both on and offstage. That is exactly what it is all about with this kind of music, so I'm looking forward to seeing these guys live some day. Let's hope they make it down here from the cold and barren north of Europe.
Ivor Tellings

Dead 50's – The Only Switch I Need CD (Gig Records)

Finally one of my favourite US punkrock bands got a label again. Their first record for Gig Records actually is a re-release of their "Drunk Perverted Semi Educated Rednecks" the band put out on their own. Yet there are some major differences besides the better name "The Only Switch I Need". It has a different, and for the most part better track listing (same songs, different order), it has a completely new and alternate layout, including the lyrics so I can shout them along, and has no less than 6 extra live tracks included. These live tracks (at Reading, PA 2004) make me long even more for the raw punkrock with Moody's soulful vocals. This band is the only band I know who mix their love for women, beer, cars and other crazy guys like they are, with an insight about the deeper meaning of live which goes further than the topics they otherwise touch.
Martijn Welzen

Deadsoil – The Venom Devine CD (Lifeforce Records)

Deadsoil got founded in 2002 by Boris Pracht and Christian Bass. Pracht paved his way into metalcore through, among others, Copykill. I wonder how it will all work out in the future for Deadsoil as Pracht has also joined Caliban, who have a killer tour schedule coming on. Would be a shame not seeing Deadsoil levelling the lands. The sound hasn't changed that much from their debut mcd "Forever the Enemy" out of 2003, except for the fact former Drift singer Marcel Stroeter has buried his growls and grunts, and Friedrich Weber has lend his powerful harsh vocals to this blend of Hatebreed, Born From Pain and the Haunted. There are however more clean sung parts popping up reminding me of Earth Crisis "Slither" album. The dynamics as whole have shifted slightly on this first full length and the metal power is gaining ground on the hardcore

level territory. Don't worry too much there's enough left to mosh to. The band will soon strike their equilibrium I'm sure. Keep an eye out for this band.

Martijn Welzen

Dead To Fall – Villainy and Virtue CD (Victory Records)

Thrown down in the dakest hours, this album breathes hate and breeds hate. Dead to Fall introduces us the new heaviness. Poured in a nice jacket of catchy mosh and evilness makes it hard to survive this record, since the tone is set to familiarity. I have heard this before in aforementioned bands. But the awesome production where space is reserved for melody between the heaviness, makes it a nice album to listen to. Combined with cool artwork these rockers are ready to spill blood...

Joost van Ingen

Dead Wrong Vs The Banner SPLIT 7" (State of Mind Recordings)

I remember having heard a split mcd by both bands, but that came out about a year ago through War Machine Records. So this is the vinyl version... well almost. Both bands bring two songs each on this plastic while they had three songs on the cd. Of course Dead Wrong (mixture of Madball and Terror) and The Banner (great mix of brutal old school with metallic influences). It seems Dead Wrong are no longer around which is a shame as these two songs are my first rendezvous with the band. Hopefully The Banner will keep their hardcore power going. Nice little gadget, yet this time I prefer the cd version for the two extra songs.

Martijn Welzen

De Heideroosjes – A Bag Full of Stories DVD (Fairy Tale Records)

This bunch of punks has been around for 15 years now. 15 years?!? I remember it like yesterday when someone talked to me about De Heideroosjes. Being a metalhead back in the 80's I thought it was the most ridiculous name ever heard. I wasn't until 1996 until I got to see them live for the first time, and they blew me away with their enthusiasm and energy. And you have to know these are their strong points, as the band has never set out to become the best musicians around, hence the word PUNK of course. Anyway, being from the same area as these guys, the northern part of Dutch province of Limburg, I admired what they were doing as musically things were a bit bleak at the time in this area. Though I have never become a die-hard fan. This DVD shows what they have done during that decade-and-a-half.... Touring all over Europe, visiting Bosnia, playing a township in South Africa and visiting the USA. And of course the other things bands do like recording cd's and making videos. Their story is featured on the "punkumentary" on this DVD. Nice in-depth interviews and excerpts from their adventures. A bit annoying are the people that are connected to the band, producers, record label, journalists and fellow musicians that are just trying to make it a commercial about how good this band is. They do have flaws I'm sure, but everybody seems to avoid any criticism.

No one asks why it is the band is particularly popular, in the Netherlands, with kids' aged 16 or 17? The band is sincere and is able to touch heavy subjects, but it still seems to come across childish for some reason. A weakness in the reinforced castle called Heideroosjes. On stage they are the best... so we also get 23 live songs going from festival performances to a Ramones tribute show. I like this DVD as it shows where the band came from and where they are today, and they still are the same humble guys they have always been.

Martijn Welzen

Demented Are Go – Call Of The Wired CD (Anagram Records)

This is one of most notorious psychobilly bands from the last 20 years, even I know the guys for quite while now. With more than 15 studio and live albums on their discography they have shown the world that they are the masters of Psychobilly. This release is a live album recorded ten years ago in venue The Charlotte in Leicester. So if you want to be abused, used or going insane check out these sixteen live songs and Go!!!

Carel Groenen

Derozer – Chiusi Dentro CD (Mad Butcher Records)

Derozer are three guys from Italy who are playing their punk rock for quite a while now. This is their 4 full length (re-release) and they appeared on several compilation albums. And it shows, their up tempo punkrock is tight, hard but still melodic and they produce a sound as if they were playing with five instead of three people. The twelve songs are in Italian and in spite of me not speaking Italian; I really like this up-tempo music. On this very moment their new album "Di Nuovo In Marcia" is out on Derotten Records. So check www.derozer.it for more about these guys.

Carel Groenen

Desintegrated – Chaos 030 MCD (DIY)

This band from Germany (city, Berlin) was founded in the year 2000 by two guys under the name Mortal Fright. Later up they replaced the drummer and their style become a mixture of Metal and Hardcore. That was the day to have a new bandname called Desintegrated. The 5 songs and a german outtro sounds pretty good for a DIY release. The songs on this MCD are in the vein of NY beatdown style with some influences of Biohazard and Pro-Pain. I think this band need a record label to have more shows started and grow bigger in the european hardcore scene. If you like beatdown parts take a look at their website at <http://www.desintegrated.de.vu>.

Tiago & Joyce

Dicemen – A Thing Called Rock 'n' Roll CD (Suburban Records)

After a review earlier this year from their first demo from 2001, I was waiting in anxiety for this first full length album from these guys from really different back grounds in music, from hardcore to death metal to Psychobilly. Their goal is to get total world domination and

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the 14 rockabilly songs on this album are going to help them to get it maybe not this year, but watch out they are coming and rock the hell out of you. One of my favorite songs on this album is Boogieman and from this song they also released a single earlier this year. So check where these guys playing (to drink some beer and get drunk with them) download some mp3's and see some pictures on <http://www.dicemen.net>.

Carel Groenen

Diecast – earing Down Your Blue Skies CD (Century Media Records)

2004 could also be the year for Diecast. The metal / hardcore blend (God Forbid, Hatebreed, Killswitch etc etc), is gaining tremendous momentum at the moment and this band can catch the wave. Boston's Diecast has matured with this second album just in time. Going from Hatebreed blasts, through Killswitch melodies to vocals that reminded me of the old school metal band Cyclone Temple. It's a great record where singer Paul Stoddard can do what most other bands would need two vocalists to pull off. Diecast has got to keep working on their sound as one band can easily slip into oblivion, as I do notice a few weak spots in some songs.

Martijn Welzen

Driving the Salt – The Ghosts Stopped Watching CD (Striving for Togetherness Records)

Would be cool seeing more hardcore bands having a certain message these days. Driving the Salt from Germany is one of the very few European bands that is relatively new (founded 2001) and puts the punk message out there. A great combination of Good Riddance like punkrock, with Supertouch like "raw" emo touches and melodies, Hotwatermusic sandpaper vocals, and every now and then some Sick of It All like hard hitting hardcore. I mean doesn't that middle part of "Death of a Generation" sound exactly like SOIA's "Just Look Around". Ah, doesn't matter, this is a good and decent old school oriented punk record, which should be embraced by all who think Boysetfire has lost the "edge".

Martijn Welzen

Dry Kill Logic – The Dead And Dreaming CD (Steamhammer Records)

Modern hardcore has many faces. When listening to Dry Kill Logic, it's definitely a metallic one. The opening track ("lost") hits you like a ten ton hammer, right between the eyes. The band continues with musical assault and shows some great melodic hooks as well, just listen to songs like "Paper Tiger" and "Push/Pull". Personally I like the clean vocal parts best, which definitely add to the melodic undercurrent in the songs. Many influences can be heard on this album; thrash, death and even nu-metal it's all there. Combining these is not an easy task, but Dry Kill Logic succeeds. It's good to see that the band has found a new label to help them along in their creative process after a splitup with their former label Roadrunner. Let's see whether they'll continue to add to their live reputation, cause the songs

on this album should be able to blow you away in a live situation!

Ivor Tellings.

Eater – Live At Barbarellas 30/8/77 CD (Anagram Records)

This is some classic material, the time these guys played this gig, on the second great punk festival ever in England; I was only four years old. And now 27 years later someone had the idea to put this, never released material, on a CD. Eater produced five singles and one album in their career spanning from December 1976 to January 1979. So I guess you've heard from the Sex Pistols and more bands from that time, Eater also paved the way for the punk today. Info about this band is located on <http://www.punk77.co.uk/groups/eater.htm>.

Carel Groenen

Eater - Outside View Live DVD (Cherry Red Records)

After regrouping their band in 1996 (with a break for almost 20 years) especially for the Holiday In The Sun festival, Eater decided to do some more shows otherwise, they thought, all the rehearsal would have been a waste of time. So this is one of those shows live at Dublin Castle 1997. And it is a nice thing to watch but I doubt if I am gonna watch it again after this review because it is not very spectacular. But you can call this DVD a nice tribute, and with an interview with the front man, you can relive the seventies again.

Carel Groenen

Endrah – Demonstration MCD (Own Release)

What's found at the basis of this band is a friendship between Biohazards Billy Graziadei and a couple of hardcore / metal musicians from Sao Paulo, Brazil. And to take away some expectations, the band doesn't sound remotely like Biohazard (besides maybe the intro to "Nailing My Truth"). This is just one heavy bastard blending thrash and metal(core). I think the band is out to level the lands, as the variation seems to be submissive to the sheer brutality. Mid pace pounding or beatdown parts and raging fast bits form the skeleton of every song. Personally it's the drummer that caught my attention, as he's really amazing and plays complex rhythms. The range in vocals is a bit too narrow for my taste, kind of like Scars of Tomorrow meets Merauder. Endrah could take a seat on the thrown and wage a war on all that stands in its way. I'm interested to know if they will.

Martijn Welzen

Endzweck – Strange Love CD (Good Life Recordings)

This is since 1998 one of the most active bands in the Japanese underground hardcore scene, and I am wondering how the fuck it is possible that this album came to me, and not end up with one of our other reviewers, because I really can do nothing with a lead singer who scream his head off and is fucking with his tonsils. I am not a fan of bands such as Shai Hulud, Poison The Well or Give Up The Ghost but I am sure when you like those bands you most certainly are gonna like Endzweck for

sure! All about Japanese screamo core you'll find @ www.endzweck.jp

Carel Groenen

Error – Error EP (Epitaph Records)

All these famous people in this band, the singer of Dillinger Escape Plan, founder of Bad Religion, etc. Their music is supposed to be something revolutionary if I was to believe all the reviews label and band-related people wrote, but I'm not that impressed. The goal of this band was to make an original aggressive album, because the bands members are unhappy about the way 'punk' is doing these days. I like the artwork for the most part, a lot of black and the cd itself looks nice. But the music doesn't really work for me. It's a mixture of drum 'n bass and 'punk' I guess, but I'd rather hear them separate. I've read about people being amazed by this album, but perhaps that says more about those people than this CD, 'cause I don't think it's that special. I won't be playing this much...

Jochem Kühnen

Everything For Some – A Thought Refused CD (In At the Deep End Records)

I am glad In at the Deep End Records exists. Seems like there are more talented UK bands then ever, and IATDE is out to bring them to us. Everything for Some from Andover (in Hampshire if you have a map of the UK on you bedroom door) has that special something too. A Snapcase / Rage Against the Machine melange with almost Brother's Keeper like vocals, with amazing lyrics, that cling to the political left. No song is alike, but they all fit the band and are worked out to the smallest detail. Quite an achievement for a band that has been around for just three years. Seems like they spend an eternity together as is all just works. No wonder they gained a reputation of being one of the most exiting live bands in the UK. If they would hit the mainland they could take the European title soon too, I'm sure. As for the visual aspect, there are no less than three videos in the enhanced section to wet your appetite for a show.

Martijn Welzen

Evilsons – Petas City Rockers CD (Full House Records)

It is strange hearing the relaxed nature from Jamaican ska and reggae, back in the music by a band from Finland. Mix those two styles with a little punk flavour and you have the exact description of what the music from Evilsons sounds like. The first thing that came into my mind while listening this album was the feeling that I needed a big fat joint. I certainly hope to see these guys sometimes here in Holland and relax on their music. On www.fullhouserecords.com/evilsons you can download their first demo and one song of this new album.

Carel Groenen

Fallen into Ashes – Laments for Lost Victories MCD (Dead Butcher Records)

Fallen Into Ashes is picking up the trail where they left off after their split with Ambrosia. I'm

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keeping a low profile on my thoughts about how stagnation is actually a loss of quality, as that's not that simple with this record. It's just better without changing the sound too much. Still this hard-hitting Morning Again meets Converge metalcore with some Congress like riffing, which is not just a notch intenser than before. It's just ever expanding, slowly but steadily.

Martijn Welzen

Fallout 40 – Attain To a Calm MCD (You And Whose Army Records)

Good, extremely good. Fallout 40 is an outstanding rock-punk band. Originally from Derby, Fallout 40 started in 1999 when ex-members of AntiSocialWorkers and Lightyear were looking for a 'change of direction'. The band makes a good balance between politics and personal perceptions. Beautiful vocals and good rocking guitar riffs. Fallout 40 released a number of self-financed Eps and the band received a lot of attention with their "Four Steps To Hypocrisy". This is a band with depth, I'm impressed!

Bart

Feverdream – Freeze! CDEP (Coalition Records)

This album is actually the re-release from the "Arnold"-EP which Feverdream brought to us last year. The bio reads that this compilation of 5 tracks used to be released as individual singles, but fortunately they compiled it to one package and wrapped it up in a well designed package. The re-release is a success. I'm not a big feverdream-fan, but I have to admit that these tracks are quite listenable compared with earlier work. I even like them...! The style is hard to describe, but I sense some Planes Mistaken For Stars, but more concrete like ehhh... blended with a Fugazi melody.

Joost van Ingen

Firestars - Nine Steps to Leave the World with Clean Hands CD (Misanthrope Records)

I must admit that don't know a lot of bands from the Czech Republic, only some obscure black and death metal ones from visiting a festival there. I must say that the Eastern European underground scene is very alive, so I wouldn't be surprised if hardcore and emocore bands can make it quite big over there. Cause that is where I would file Firestars; in the emo/screamocore folder. Their music is quite intense and emotional and at times a bit chaotic. The vocals are harsh, but definitely fitting to the music. Somehow the rawness of both guitar and vocals can put me in quite a melodramatic mood. A slight downside is the production: this could have been a bit tighter, with the same for some of the faster parts. All in all not a bad release.

Ivor Tellings

Fonzie – Wake Up Call CD (Punk Nation Records)

Rock n roll, punkrock, hardrock. Three different types of rock, but you know they are inseparable with Portuguese Fonzie. A band that has the capability to make it big. Their advantage, and for a bit also the downside, is

their slick American sound. Good Charlotte, Yellowcard, Blink 182, given just a different twist. Can't hear too many European (read: Millencolin) influences anymore. Good, radio friendly rock. No wonder American label Megaforce will be releasing this record for the US, with the proper promotional tools they will be selling tons. I like their "Built to Rock" better, personally, but for the masses this one will be more appealing, everything is just too right with the band.

Martijn Welzen

For the Worse – The Chaos Continues CD (Bridge Nine Records)

Ah, madness all around. Singer Mike has a piercing manic voice which really makes the band stand out these days, they get back to that sound where punk, hardcore and crust met... let's say mid 80's, but do have a modern old school hardcore touch. Drums, guitars and vocals sometimes seem to drift in different directions which gives the band something chaotic and almost unique. Also important is, as this band doesn't have any gimmicks going on, which often is the case with old school bands, they sound more sincere and aggressive. Get this!

Martijn Welzen

Frankenbok – Blood Oath CD (Roadrunner Records)

Pretty amusing record this Melbourne based band gave us. It's a mixture of Fear Factory's melodic parts, Slipknot's drum rolls, a tiny bit of Rammstein's staccato riffs and some old school metal. I have read some reviews, in the amazingly extensive press kit, that claim this to be a classic, don't think the band itself is that pretentious, they play their own brand of metal and they have fun with it. Killswitch Engage is a band for classic records; these guys are not quite there yet. Still I like Frankenbok as it can be sweet and acidic in the same song, and goes back again without losing control and I'm sure many packed Australian club has welcomed this band. One negative aspect is the horrible booklet, dark and with an overdose on band pics where these guys try to look tough. This should be fun guys!

Martijn Welzen

From the Ashes – Mind Vortex CD (The Acoustic Trauma)

Once upon a time three young Swedish kids where playing in the attic of their grandmothers' house. In some corner they found a blueprint of something called grindcore. They tried playing it and loved it. So From the Ashes was formed. Totally doing grindcore the old school style (Napalm Death, Disrupt etc). Grunts, screams, fast short songs, blast beats etc. 23 songs of madness. You know what to expect.

Martijn Welzen

Frontkick – Underground Stories CD (Bronco Bullfrog Records)

Frontkick from Germany started to play in 1999 and five years and a couple of releases later, they tell their "Underground Stories" on this streetpunk album with fifteen songs. All the lyrics are in English and not one, as on their previous releases, in Spanish. But this

is some good old fashioned punkrock in the right way. When you like bands such as One Man Army, Oxymoron or Beans you just make sure to check out these guys. On <http://www.frontkick.net> you can download some shit and buy some merch and find all you want to know more.

Carel Groenen

GBH – Punk Junkies CD (Captain Oi!)

It is always great to receive CD's from the labels, but when you receive an album like this from one of the greatest punk bands ever, it makes writing reviews, really worth while. With their typical loud, fast angry late 70's/early 80's punk GBH always made some really great albums, and this is a re-release from the best thing they ever did PUNK JUNKIES!!!!!! And you also receive three bonus songs on this release. Learn all about these junkies on <http://www.punkjunkies.com>.

Carel Groenen

Get Out – The Cutting Edge CD (Rebellion Records)

I heard the name of this band from Oss (NL) several times but until today never heard or seen anything about this band besides a few songs on the compilation album Brabantia Nostra, but the stories that are on the streets about this band are very good and so are the songs on that comp CD, so my expectations of this third album were very high. Get Out plays a very powerful type of streetcore/Oi! And with these eleven songs of energetic heavy music the reactions about this band are not excessively. Yes this is the kind of Oi! I dig! The first two albums of this band are released on the Belgium label Hit Records and for more interesting information visit <http://www.get-out.net>.

Carel Groenen

Grayhound – The Sound & The Fury C(Demo) (D.I.Y.)

This four-piece band from France started playing in 2003 and thought they were ready for their first demo CD. They are playing a crusty type of punk with some old school hardcore vocals over it. And this sounds not bad at all for a first demo, and luckily for me this time a French band with English lyrics and these guys have enough to tell about some nowadays trouble such as "Medical Apartheid". They layout of their website @ <http://www.grayhound.fr.st/.st> is lots better than the layout from the demo, so I can recommend you to take a peek.

Carel Groenen.

Green Day – American Idiot CD (Reprise Records)

It's about ten years to the day, which lie between Green Day's breakthrough record "Dookie" and their new album "American Idiot". "Dookie" together with Offspring's "Smash" are of course responsible for the pop punk hype of the early nineties. And to be clear from the start. I hated "Dookie" and all it stood for. Have seen the band live at the time and almost cried at the spot. The bands follow up records didn't really get that much interest,

so I assumed the band would be gone and forgotten soon. So that's about the past. Fast forward to 2004: the Californian three piece is still around, and release their album "American Idiot", a title which I assumed wrong, as nothing to do with George W Bush. I played it once, played it twice, played it ten times. It just grew and grew. What an awesome album this is. Forget the "punk" idea, the simplistic songs that came with "Dookie" this is just good up tempo rock, with totally catchy melodies at some points interrupted by amazing introvert (semi) ballads. These guys have grown, the song writing, the lyrics, the emotions and also important the production are top. Nothing more to be said about it. To me this one is essential and for sure the surprise of the year. Martijn Welzen

Hazen Street – Hazen Street CD (Epic Records)

A band with two Madball members (Hoya and Freddy) and the singer of H2O (Toby Morse) might quickly be called some sort of super group, and you would also expect it to become a cross of Madballs power and aggression in contrast with H2O's melody and bright outlook on things. Having gone through the tracks a lot of time, I can only say this is like an alternate H2O playing songs that wouldn't really fit on H2O records. Hazen Street, the name taken from the address of the infamous Riker Island prison where Freddy has served some time, also sounds better than H2O's most recent output. Good mood melodic punkrock, with minor touches of hip-hop... hardcore is to be found, but you have to look hard to see it. Even Dog Eat Dog came to mind as the party keeps on going. Much of the rocking edge became clear after having heard Chad Gilbert, guitarist for New Found Glory played a major role in the song writing. I like the end result, but I do hope their live shows will have a bit more power to it, and a bigger role for Freddy's "tough" vocals, as sometimes this cd sounds too slick. Martijn Welzen

Head Automatica – Decadence CD (Warner)

60's and 70's Rock mixed with punk is cool; if it's done like The International Noise Conspiracy, the Hives or the AKAs. I thought Head Automatica where in that same vein, but it's more like a 70's rock star, choking on disco and funk. The Heimlich Maneuver doesn't seem to work either. The underground is right, but the there are annoying side effects I just can't ignore. And not to forget there's nothing like punk to be found. Not fair to completely slack this record, but you just have to know Head Automatica doesn't have anything on the cool trio mentioned above only if you have a disco-mirror-ball in your bed- or livingroom. Martijn Welzen

Helltrain – Route 666 CD (Nuclear Blast Records)

All songs have that same monotonous rhythm, eleven songs strong going at the same speed. It's the Helltrain sound. Music they call Rot 'n Roll does have that link with old fashioned (hard)rock and the typical Swedish deathmetal sound (Entombed, Dismember etc). It's not

that bad, but the lack of variation in rhythm is getting on my nerves. All eleven songs slowly creep towards each other, after a few spins, leaving me one long and for the most part boring song. Maybe some die hard fans of these sluggish riffs will enjoy, this swampy record. It will be a minority. Martijn Welzen

Helmet – Size Matters CD (Interscope Records)

After a six-year break, one of the bands that stood at the cradle of modern metal is back. Of course the first album I thought of, and played again was the bands second full length "Meantime" from 1992 at the time an instant underground classic. "Betty" (1994) and "Aftertaste" (1996) that came afterwards, weren't as exiting although still good records. What has been the difference? A certain tension between the almost industrial, monotonous riffs with their intense screaming vocals, and the great melodic parts with an almost psychedelic vocal support. "Size Matters" is different again, recognizable as Helmet for sure, but the different line up and 6 years of making music on a different level gave main man Page Hamilton some different insights. It's a great record, but I have to admit that at some points the band seems to loose itself, and with that they loose momentum and tension. It's that schizophrenic part of Helmet that makes them special, and I'm afraid the band is getting better, usually a good development, but I want Hamilton to stay insane. Anyway in the end it's nice to have them back, with a couple of great tunes, and having former Testament drummer John Tempesta and former Anthrax bass player Frank Bello in it's ranks, I'm already looking forward to seeing Helmet live. Martijn Welzen

Hoods / Freya SPLIT MCD (Victory Records)

Two bands that had taken some time of from the global drama stage of hardcore, are united on this disc. Hoods open up with six most lethal tracks. Still balancing in between tough guy metalcore and straight up hardcore, using a bit more of the latter now. They are convincing this time around more than they ever have. Is it the touring, the production or just the fun in playing. I hope for a combination, as to be honest these are their best songs since their debut "on Gain Ground a long time ago. Freya is taking over where Earth Crisis left of after "Breed the Killers". Karl isn't using his clean vocals anymore like he did on Freya's debut "As the Light Drains" or Earth Crisis' epitaph "Slither". The band is blasting forward like a well oiled metalcore machine; damn what godly riffs these are. I love it when they take things up to speed as in "Struggle to Survive". Both bands return to the front with a blast and will show the kids how it's done. Would also be cool seeing them tour together. Martijn Welzen

Hopesfall – A Types CD (Trustkill Records)

After "Sattelite years" Hopesfall is back with a stunning new album. Since their earlier releases haven't been able to hold my attention for long, this one definitely knew to prevent

itself collecting dust in my cd closet. Since the tendency for this "kind" of bands is to rise from the underground-scene to a higher level of appreciation which leads to smoother, more accessible sound, resulting in unstable clean vocals combined with some sort of digital rocking sound. "A Types" proves that the contrary can also be true. "A Types" is a very accessible record but still with tight strings into their underground roots, which makes this albums sound true and clear. Other bands which knew to pull this off are Thursday or Taking Back Sunday. Concerning to the sound of "A Types", Hopesfall has to be destined to produce this kind of music. Joost van Ingen

Hot Cross – Fair Trades and Farewells MCD (Level Plane Records)

The greatest thing about Hot Cross is their uncontrolled melodies and songs on the edge of total chaos, but still it's structured and full of soul more now than ever. What might be just noise the first time around will develop into emo driven songs, with unbridled energy. Sometimes like At the Drive-in, sometimes like Fugazi heavy on dope. To a good level this new ep links in with their typical sound of their "Cryonics" record, but it differs to the aspect that most of the six songs on "Fair Trades..." feel like ballads. No better yet; feel like hope, where "Cryonics" had an aura of restless fear and anger, the band is now a well oiled entity on a straight path to their goals. I guess that goal would be writing the perfect Hot Cross song, and they are well on their way. Martijn Welzen

Hot Like (A) Robot – Hurry Up And Die... CD (Criterion Records)

10 songs of rocking punkish music on this new full length. I'm not too fond of the vocals of either one of the two singers, but I'm sure a lot of people do like this. This band's music was influenced by bands like No Knife, Drive Like Jehu, Nirvana and Fugazi, which gives you an idea of what to expect. I must say it's impressive they recorded all these songs in one day for something like 200 bucks, 'cause it all sounds pretty tight. But still, this isn't my cup of tea. Check them out if you're into the above mentioned bands, you might like this one too! Jochem Kühnen

Hot Water Music – The New What Next CD (Epitaph)

A new legendary album has been born. In the past Hot Water Music impresses me with every chord they strike, combining sensitivity and rock'n roll music in a perfect balance. The first few times I listened this album it surprised me how the rock'n roll-factor has been reduced and it has been given some space for a moreover melancholic taint to the music, which makes the complete Hot Water Music discography more and more diverse. It is almost sure that you have to give it a few turns before you discover the true quality, but when you eventually have discovered it, it sure belongs to my all time favourites. The artwork is surprisingly different. Since Hot Water

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Music used for about 80% of their work the art of Jon Resh, they have given the opportunity to an other artist, which delivered a well designed package, Scott Sinclair.
Joost van Ingen

Humanfly -

A God Amongst Insects CD (Calculated Risk Products)

A lot of flies on this artwork. They suit the dark, thrashy rock & roll hardcore on the album. They remind me a bit of the older work of the Dutch band Malkovich, powerful rocking hardcore, with a touch of melody here and there. I like how the lyrics are sometimes really political (like in Cum To My Techno Party) and sometimes mean nothing at all (Teenage Amputee Disco Who Wants To Dance, and I quote "AAAAAAAAAAAA AAAA AAAAA", etc.). This album might suit the people that like rocking hardcore, as well as the people that like brutal screamy hardcore. Yes sir, I like it! Check them out!

Jochem Kühnen

Ian Glasper -

Burning Britain BOOK (Cherry Red Books)

Punk (and also it's more violent little brother hardcore) has come of age. Time for the writers among us to collect all data and get the legacy on to paper. As far as punk is concerned the UK has been the torchbearer, but it's not the first wave of punk bands (the 76 / 77 era)

that this book is about, this is the second flock of uncontrollable youngsters that roamed the country while Margaret Thatcher was running it into the ground. Subtitled "The History of UK Punk, 1980 - 1984". Writer Ian Glasper takes us on some sort of roadtrip across the country carefully writing about the bands from Scotland, Wales, Northern Ireland and England (separated in different chapters including one solely for London). Glasper is known for being a journalist of the UK metal magazine Terrorizer and has seen have to the world with different bands of which Stampin' Ground took him the furthest. Besides he is a collector and loves all loud music in general. His writing skills and background combined make this an extensive collection of stories about so many bands, linked with in depth interviews. There are bands that sold enough records to make it to the UK charts and some fell apart after just one 7". It's not only a good read, but will also serve as a source of information with a lot of pictures and discographies.

Martijn Welzen

Incarnate -

A Dark Age Of Lies (D.I.Y.)

The first time I heard of Incarnate was when Donnie, former singer of the old school hardcore band Counterpart, sent me an mp3 by msn from his new band. And damn, this was a surprise, you really can say that Counterpart is buried and has given birth to something

completely different. Incarnate is metal or call it metalcore, but the five songs on this album have just nothing with oldschool anymore. The songs are tight and hard and they also can do this live so this certainly something for the fans of Born From Pain. Although this mini-cd was released about a month ago, they yet want to announce another release. Incarnate will appear on a 3 way split CD that will be released by Wanted Recordings in January 2005. The split CD also features Masakatsu (D) and Sets the Time (B). For more check www.incarnate.nl.

Carel Groenen

Ingegno - s/t CD

(Hurry Up Records)

The band was born in june of 2002 from the need to play an old school hc that should come from the 80's sounds with the typical characteristics of old Italian school hc so loved and known in the world. The songs on this album are in the vein of Raised Fist and early Strife. I hope they play more in Holland or something in 2005 because I'm very curious about a live show. I think this is a band to see live and to feel the energy and the power to mosh like an idiot! This CD is full of power and for everyone who likes Misconduct and Chain Of Strength this is definitely a good album to buy. If you wanna know more about this great band from Italy take a look at <http://www.ingegno.tk>.

Tiago & Joyce

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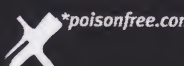
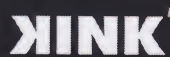
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REVIEWS

Inside Me – Lies Are Our Truth MCD (Own release)

What I have here is just a three track promo from Spanish Inside Me. I have reviewed a demo of theirs about a year ago, and they are showing progression. It's more technical this time around, but the brutality hasn't given way just a tiny bit. Good combination, although the bands seems to have problems building cool bridges in between the various parts of the songs. It shows courage as they aim for the best possible songs. With over seven minutes, opener "Innocents Revenge" makes it all of Iron Maiden like proportions. "Babylon Fall" fits the band better as all is much sharper and makes a better point of the bands intentions, metalcore with screaming vocals and a dash of chaos. That's what they stand for and should aim at. Third and final song "Carpe Diem, Memento Mori" is has that special Heaven Shall Burn tension in the guitars, and also makes up for a great song. Still with over five minutes a bit too far fetched. Amazing band in conclusion if they could only get to the core of things sooner.

Martijn Welzen

Instilled – Unfinished Business MCD (State of Mind Recordings)

Truly aggressive old school hardcore with a NYHC (Sick of It All, like in "Who's Next" or Killing Time) impact, but it's going totally over the top the way American Nightmare would do if they had a blunt axe. Seven blasts (well actually nine, but two songs don't really count) of energy one faster than the other, and the train has passed in 13 minutes. Some might call the songs generic, but I guess anger and frustration are just emotions of all times and Instilled has bottled them for us. At some points the aggression and energy takes over the band and it tends to get unstable, almost to "meltdown" phase, but for some reason they never derail. If these guys keep it together this close to the edge when they hit the stage we could all be in for a surprise.

Martijn Welzen

Japanische Kampfhörspiele – Hardcore Aus der Ersten Welt CD (Bastardized Records)

I still wonder how a band name like Japanische Kampfhörspiele will be pronounced in the Anglo-Saxon community. Speaking about tongue twisters. I do think JaKa will become a major player on the level of European deathmetal (with lots of grind). For the most part these guys reminded me of Napalm Death during the "Harmony Corruption" era, but they are gaining on the thrash metal level (Slayer, Sepultura), and even on the hardcore level (think mad crusty hardcore). For a bunch of carnivores on the loose they play really technical and tight have compared to their first mcd "Fertigmensch" a more mature outlook on things. That philosophy returns in the lyrics (in German), which deal about the mass consumption, greed and other not so pleasant sides of human behaviour. It's like an unwanted confrontation of what you are but don't want to be. JaKa's music is just like that, you don't want to like this psychotic music, but it's to appealing to ignore. Ah, the madness...

where are my pills.
Martijn Welzen

J Church – Society Is A Carnivorous Flower CD (No Idea)

J Church started back in 1992 as a three piece, "Society Is A Carnivorous Flower" is their sixth album, their first full length since "One Mississippi" in 1999. It's a good pop-punk emo sound, good lyrics, about love and revolution.

Judo Rodriguez – CD/LP CD (Paranormal Records)

Weird songtitles amongst the sixteen titles listed on the back of this cd. Stuff like "Chu Dawg Dik", "Picture Me Toothless" and "10% Retarded". I couldn't tell you what they're about either, 'cause their lyrics don't make a lot of sense to me (some stuff about drunk elephants?). The music sounds as if it was recorded live (which it wasn't), but that doesn't mean it's bad quality. It actually suits this kind of music nicely. Judo Rodriguez produces some loud math rock influenced hardcore. Somewhat chaotic rhythms are joined by shouted vocals and complicated bass and guitar work. Judo has been compared to bands like No Means No, Fugazi, Dillinger and Men's Recovery Project, but their sound is one of their own for sure. Check this stuff out if you're into complicated fast mathy music!

Justice – Look Alive E.P. MCD (Dead and Gone Records)

Belgium seems to be the new breeding ground for Oldschool hardcore bands these days. And with new upcoming bands, the hyping starts as well. Justice is one of the "hot" bands this moment, reaching their peak of popularity through message boards on the Internet. Some bands deserve to be hyped, but to be quite honest, Justice doesn't.

Is Justice a crappy band then? No, it's not. But after giving the CD a few spins I don't completely understand the big euphoria surrounding the band. Sure, there are a few good songs on the EP, but overall the songs are not quite as strong as a band as Dead Stop. Especially structure wise they take a few awkward turns in a song. If you're into oldschool, give them a try, but in my opinion, there are better bands around.

Ivor Tellings

Kafka – The Will CD (Hurry Up! Records)

I still don't understand why this band isn't getting the recognition around here. If it's just because they sing in Italian, you don't know what you're missing. Hardcore is universal, just listen to: "Una Vita Al L'Inferno". Everybody will understand what that's about. And they are still developing their sound, which could be called a mixture of tons of new school, some chaoscore and a bit of old school. Just don't expect some metallic beatdown parts. This is to be taken much more seriously, with a fragile groove a bit of jazzy input under eardrum piercing vocals. It says they carry hints of Yage and Indecision, which might be detected if you listen carefully, and not dancing around the living room all the time, which you will be doing anyway. With every step the band takes they go towards better songwriting. Only a pity the sound recording is not following that same pace. Maybe they intended to add this "authenticity", but it should be harder and clearer to my opinion. Still I am waiting for a live show, I'm sure that will be a blast. And don't forget to check the multi media tracks!

Martijn Welzen

Kruger – Cattle Truck CD (Ronald Reagan Records)

It's hard to describe the exact style of Kruger. It's definitely metal orientated, some would describe it as post-hardcore, I guess. A term I would use and maybe introduce if it's not around yet is stonercore. The music definitely is groovy but not quite danceable as far as I'm concerned. There also is a quite a moody





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atmosphere that is more pleasing to me. Musicwise there is absolutely nothing wrong with this CD, it's well balanced had extra sound layers where it's needed and is very well produced. The one thing that sort of bugs me are the vocals. They lack expression and are quite frankly, monotonous. A reference the band gives in their promo package is Mastodon. Kruger is not quite at that level as far as I'm concerned, especially in the vocal department. However, if you're into some moodier kind of music you can always give Kruger a try. Ivor Tellings.

Lamb of God – Ashes of the Wake CD (Epic / Prosthetic Records)

With the success of the new wave of American heavy metal bands, labels are looking all over the place for bands that can capture that same intense feeling. Epic has probably hit an iron layer in their drilling for precious metal. Lamb of God is one heavy Messugah / Pantera based band with Slayer edges and a ton of these "new wave" influences and harsh almost evil vocals. It all fits together like a virus to your Windows software. The extreme metal seems to be doing well in the US at the moment as proven by the success of the Ozz festivals, which have a heavier line up by the year. Again these times call for heavy music and after the success of bands like Shadows Fall and Unearth, Lamb of God is next in line to take the kids even deeper into the abyss of metal. In this genre they are the heaviest, and as a compliment to the band, they have reached a contract with a major without compromising. This is what they stand for.

Martijn Welzen

Last Perfection – Drawing Conclusions CD (United Edge Records)

For some reason I had to think of an emo band with that bandname and layout. Can you imagine my surprise when that grunt kicked in. Technical deathmetal with (metal)core influences becomes my part. And I just can't get past the idea of having heard it all before. It's one heavy bastard of a record, but if these massive breakdowns are not their own, only a slight movement of the surface can be detected. I am just not impressed.

Martijn Welzen

Legs Up / My War SPLIT CD (State Of Mind Recordings)

Legs Up is straight forward hardcore. Nothing more and certainly nothing less as they slash their way through 6 great songs, bit of Kid Dynamite with some Kill Your Idols ideas. My War stands in pale contrast to that as the band is still trying to figure out whether to play old school or chaotic metalcore. Now they are going nowhere to my opinion. The advantage of a split is getting to know two bands for a good price, a major disadvantage in this case is I have to get up after six tracks and stop it. My War simply don't get things going for me where Leg Up make me jump from tables and chairs, much like their label mates Instilled actually. State of Mind Recordings is a label to watch, good things are heading our way.

Martijn Welzen

Let It Burn – The Expanding Universe CD (Chunksaah Records)

When a band wants to progress from old school hardcore and punkrock to something else, it ever so often happens only half the band they used to be remains. NJ based Let It Burn, gave us some excellent music with "Hello Good Friend" and "Here's to Goodbyes", and they have drifted from that original sound. They take pop and rock influences reminding me of Coheed and Cambria, Enkindles and the Norwegian gods of Amulet. A production that will make your ears water. The song writing is not of this earth. That's all I can say, this band has the capability of taking everything to a higher level. Every track has just everything falling in the right place. I bought a skateboard to skate to their songs last time around, now I'll be buying a huge couch to hang around and enjoy some more heavenly tunes. "Eleven" should be mandatory on all radio stations around the world.

Martijn Welzen

Los Dragos – s/t CD (Nicotine Records)

Los Dragos from Italy are presenting their first full length and on this first release are fifteen sleazy dirty garage punk and roll songs with in my ears a lead singer with such a wining voice that started to irritate me already after the first song but the first play in my CD player made it until the seventh song before I was so irritated I started to shiver. So it took me two times to listen the whole album but I can tell you the second half was not better. No sorry not my cup of tea. For the garage punks check www.losdragos.net.

Carel Groenen

Machinemade God – Demo 2004 DEMO (Own Release)

The four songs are on the brink of taking the world to a metal apocalypse. It's like Heaven Shall Burn, but just not as tight and maybe just a touch more evil. Already after the 2003 demo I would have expected one or two of the heavier labels of their homeland Germany would have jumped onto this band. The sound quality of this demo is very good and really clear, and the band is taking their metal into a direction of their own. Check this band out live if you have the chance and to the labels out there, sign them!

Martijn Welzen

Malkovich – A Criminal Record CD (Reflections Records)

These songs rock. There, I said it. The guys and girl in Malkovich managed to create a record that captures your attention and holds on to it until the end. And this rarely happens to me lately. The style Malkovich plays is somewhat similar to Jr Ewing spiced up with some retro rock, and I must say I like Malkovich better than Jr Ewing. Live, this band totally rocks your socks off. And with this we arrived at the only point of critic I can think of while listening to this album. The energy released at their live shows is not captured on the recording. This was also the case with their previous releases. None the less, the production is very

good and makes all the instruments come out great. My favourite songs must be 021 and 024 (they numbered the songs instead of naming them). A criminal record indeed. Rock on! Willem Lenders

Mise En Scene – Let The Good Times Roll CD (Shock Rock Records)

I was glad when the first song of this album was over; I already began to worry that the whole album would sound like it. They started out way back in 1995 in Deinze, near Ghent (Belgium). And after they called it quits in 2000, they decided to give it a go again in 2002. M*E*S is influenced by bands such as The Clash and The Ramones and they mix that with a healthy dose of ska and streetcore. The 14 songs are hard, aggressive and sometimes also melodic. This one is a great full-length debut for these guys. So visit <http://www.m-e-s.be> and let the good times roll.

Carel Groenen

Mort – Demo 2004 (DIY Release)

Mort is a metalcore outfit from Germany. The fact that they're from Germany is most noticeable when listening to their lyrics: they're in German. This is quite a different approach from what most bands do, and I must say: the idea works! Some people may find it weird, or may not like the German language, but it fits surprisingly well with the music. The music is the typical, aggressive, German variant of metalcore. Think bands like Drift or Cataract (although not from Germany...) here. Quite moshable! For a demo the production is great. A big wall of guitars and very powerful vocals, defining exactly what Mort stands for. I hope to see this band live somewhere in the near future. They rock on CD, so let's hope that they do the same in a live situation. Nice demo! Ivor Tellings

My Luck – Endurance 7" (Not Just Words Records)

It's just four songs of hyperfast barking old school, but it has just as much energy as some complete albums have. With a strictly limited press (1030 in total, if I am not mistaken) on the Dutch label Not Just Words they seem to be warming us up, rather violently, for their Euro tour which they are planning for 2005, and a first full length expected soon on Thorp records. Having put out two 7" and a split with Final Plan they aren't new to the game, but hearing these tracks on "Endurance" their energy is just never ending and it sounds like they are on amphetamines. I hope they can keep this level of intensity up for a long time. Knowing they have been compared to Give Up the Ghost and The Dedication, you will understand what lies ahead. Sweet little record.

Martijn Welzen

Nasum – Shift CD (Burning Heart Records)

"Shift" is the bands first cd on Burning Heart and it might help getting the band further than just the extreme metal scene. The band itself has not compromised in any detail and they stay pretty close to "Helvete" its unholy

predecessor. Still they seem to be gaining a death n roll groove (mainly resembling Entombed's "Left Hand Path"), in favour of the chaotic madness, that will get the band noticed and makes this band special among their fellow grinders. This band already stood out compared to their peers, so it's only understandable why the sound hasn't changed that much. It's all natural progression to keep on top of the game. Excellent!
Martijn Welzen

Neck – Sod'em & Begorrah! CD (Bad Dog Records)

After the first couple of tunes I got the idea "didn't Flogging Molly do this a hell of a lot better?". Turns out this band is actually from Ireland so they should play traditional Irish music with a punk touch better than any band in the genre, but especially the sound quality isn't all that. It lacks power and conviction. Still, due to the nice looking ladies, this makes one hell of a party band, I bet! Visit www.neck-neck.freemove.co.uk if you're in for some serious drinking tunes.
Carel Groenen & Marnix van Holland

Never Enough / Solid Ground SPLIT 7" (Vendetta Records)

Sweet little record with two totally pissed of old school-oriented bands. Solid Ground (Switzerland), is taking you down with 3 furious tracks, and they have conviction, which makes it understandable why they are now signed to Join the Teamplayer. Never Enough (US) donated two songs from their 2003 demo. Where Solid Ground plays very tight with some metal edges and has a lot of variation going on, Never Enough is heading towards fast and noisy songs without leaving the main road. I love playing this record as it can recharge your batteries in just a few minutes. Get some instant hardcore energy here!

Martijn Welzen

No Comply – With Windmills Turning Wrong Directions CD (Deck Cheese Records)

Released in June of this year but just received by us this is typically an album with a layout where you start thinking, what poppy crap did they send me this time? Still this six piece (one female singer, and five boys on the instruments) is making some powerful ska punk core with not only guitar, bass and drums but also a saxophone and a trombone, the twelve songs on this album really surprised me in a positive way. It is really refreshing to hear a woman sing at times and damn this girl has a great throat. So for more info check <http://www.nocomply.co.uk>
Carel Groenen

No Denial – Crossing Beyond Illusions Currents MCD (Crucial Response Records)

With some changes in the bands line up, when compared to their first cd "Soundtrack to Decline" the band is back with a bang. It took them some time and I have never been really sure if they broke up somewhere down the line. Doesn't matter if this is just a continuation or a

come back as No Denial does it again. That Cro Mags meets Suicidal Tendencies sound coated with a great and tasty old school hardcore layer. Six intense songs that seems to be even sharper than the ones on "Soundtrack". It's short, but so is a kick in the head.

Martijn Welzen

Nothing Done – Idiot Stomp e.p 7" (Not Just Words Records)

This is the shit... An almost all-star band in the Dutch hardcore scene is getting together and recording eight immensely powerful hardcore tracks. These guys come from Know Your Enemy, Killtraitors en Razor Crusade and have gained the necessary experience with their respective bands. Not to mention bass player Harm also played in Reaching Forward before he joined Razor Crusade. Anyway, this ep is a mixture of a lot of influences, having the words fast and hardcore in common. Going from Shark Attack to Agnostic Front, this little oddity could please the lot of you out there, providing you still know what vinyl is (yes, pun intended ☺). Going with the old school nature of things this one is available in coloured (limited), and black vinyl (not so limited). Due to the obligations for the other bands, live shows will be scarce, but if you have the chance be there.
Martijn Welzen

Only Crime – To The Nines CD (Fat Wreck Chords)

Side projects are e trend nowadays. Members of The Hope Conspiracy, Give Up The Ghost and The Red Chord formed Bars, now also Russ Rankin from Good Riddance, Aaron Dalbec from Bane (once in Converge), Zach Blair and Doni Blair from Hagfish and Bill Stevenson from Black Flag joined together to present this rock 'n roll project Only Crime. The sound of Only crime is mainly drawn by the known voice of Russ Good Riddance, but the music contains more rock and is a lot more well spun from the different influences these members bring. You can hear the oldschool roots from each band member which make this album a great sing-along even for the critical ear.
Joost van Ingen

Opposition of One – In the Line of Change CD (Guideline Records)

Imagine a 30-ton truck on a steep slope... all of a sudden the brakes give in. As the uncontrollable mass begins to pick up speed, everything in its path is certain to be run over without mercy and regret. If you replace the phrase "30 ton truck" with Opposition of One you're almost there. Being a cousin of Throwdown and Figure Four this band is bound to make the masses mosh. As always the faster songs (like "Temptation") are more to my liking. The band has also included a great cover of Dogin' Bullets, to no surprise they chose for "We Will Never Be Stopped". And there are more surprises on this disc. Check this band.
Martijn Welzen

Overdose TV – Rockin' Class Kids CD (Worsty Records)

Street punx from France who play together

since 1997, and if I understand the French text on their website well enough, then this is, after several compilations CD's, their first album. The lyrics from this band are in three different languages, French, Spanish and English. I only understand English thus so far I can tell the songs are about alcohol, the way punks live and about the outlaws they are. Crusty up-tempo punk with a voice that sounds like the singer has to let go the tobacco and whiskey. To all teenage rebels I would say, visit <http://membres.lycos.fr/odtv> and check this CD with thirteen songs and some video images.
Carel Groenen

Pack Of Vipers – Demo.2 EP (self released)

Haha, it feels pretty pointless to review a cd that probably no one will be able to get a hold on, since it's limited to 96 copies, but whatever... The awesome looking disc (it really looks like a 5" piece of vinyl!) comes in a nice handmade sleeve. On the back it tells you what to expect: Intro, Act 1, Act 2. I really think it's too bad there's such a small amount of songs on this thingy, 'cause this music is awesome. Songs that clock in at over 6 minutes, packed with (no, not vipers) heavy guitars and harsh screams. The intro prepares you for some hard music, and that's what you get. Think Neil Perry with more hoars vocals and without any singing. Screamo, emoviolence, emocore, whatever you want to call it. Pack Of Vipers are supposed to have released three EP's so far, but I can't find any info on them, 'cause their website seems to have moved... If you get the chance, which I doubt, pick this up. If you come across any of those other EP's, pick it up and send it to me!
Jochem Kühnen

Pig Destroyer – Terrifier CD (Relapse Records)

Relapse records is well known for their more brutal and extreme releases, well guess what: this one fits right in! Pig destroyer combines elements of grind and trash metal and mixes it up into a true grindcore attack. After a truly terrifying intro (Well, it did freak me out anyway) the onslaught begins. The warning to be prepared in the booklet is no luxury. It's fast, aggressive and indeed quite nihilistic yet surprisingly catchy. The thing with grind is usually that the individual instruments can't be recognised and that the band sounds like a muddy layer of noise over a very, very fast drumbeat. Not so for Pig Destroyer! The sound is massive, but still definable and very well balanced. If you're not big into grindcore or just getting into grindcore (like me) this is a good place to start at! Ivor Tellings.

Pigmy Love Circus – The Power of Beef CD (Go Kart Records)

Every where you look this cd will be pushed as the band "Featuring Danny Carey of Tool!" That's good for selling this piece, but doesn't do the band just. PLC is older, already has three records out on the streets, and doesn't sound like Tool. For sure the band grooves like there's no tomorrow, but it's heavy stoner like music mixing Black Sabbath with Southern rock, or to use one of the band's own song titles, it's like

a "Swamp Creature" slowly approaching you from the back about to jump you. I have never been to the States, but I can imagine states like Louisiana or Alabama look like the music portrayed here. Carey produced The Power of Beef, and his experience made the heavy ugliness clear. Some songs have a sloppy punk structure (like "Bone Orchard"), but that's the only connection to the core of our magazine. It's a different dish.
Martijn Welzen

PinBoys – No Control CD (Own release)

The Danish band PinBoys was formed in September 2002. PinBoys create very melodic emo-punk. This 5 song CD is seriously worth a listen. It's full of energy, positive vibes, "The world is at your feet, so much to achieve". The band is touring Europe at the end of 2004. Check them out: www.pinboys.dk
bart

Pistol Grip – Tear It All Down CD (BYO Records)

This band finally got what they deserved, I already shouted after their second release that this one should mean the breakthrough for Pistol Grip, and it came true, a headline tour in Europe. And now after a year they are already back with their newborn CD. On this release again there are twelve high quality punkrock songs about staying true to yourself (Never B Another), old habits (Give In) and more things you expect these punks to write about. Visit www.pistolgrip.net and find out why these can match themselves with bands such as The Clash or A.F.I.

Carel Groenen

Pitfall – Our Love For Oppression CD (Unpopular Disclose)

Germany has a tradition when it comes to metalcore. Think of bands like Copykill, The Platoon, Drift and of course Caliban. Well, guess what: there is another band to add to this list. Pitfall plays a raw variety of metalcore, unpolished in its production. The guitars are prominent and in your face, as it should be with this kind of music. The vocals are raw, with the occasional clean passages. Especially during the clean parts you can tell that they're from Germany. This doesn't bother me, but some people might have a problem with that. Good thing that they're solid as a rock music wise, with a nice range of midtempo parts and some faster moments. This shows especially in my favorite song on the disk: "Common". Add some nice personal lyrics and some cool artwork in the booklet and you got yourself a good metalcore release.
Ivor Tellings.

Planes Mistaken for Stars – Up in Them Guts CD (No Idea Records)

Finally.. A new Planes Mistaken For Stars full-length..! And about the quality I can be short.. It is simply awesome. The clear rocking melody supported by the raw voice reminds me on Hot Water Music, but more developed on the instrumental part and less accessible. The quality is stunning, which is not unimaginable since it took about three years since their last

album. Rumors go that they will appear on the Arnhem Hardcore Meeting in March 2005 so that will be my first opportunity to catch them live. Accompanied with this album that has to be a success to experience..!
Joost van Ingen

PN – Live at the MOD CD (Dokument Records)

Sounds like I have put on a Pink Floyd record. A psychedelic and fragile intro is coming to me with "Knee Deep Valleys", taken from the "Winter Blossom" 10". Yet it is an acoustic live record by Belgian PN. The band has just pulled the plug on 6 PN songs and one Jimmyeatworld cover and have a great intimate and relaxed thing going on. With the addition of a piano player, which PN usually doesn't have, they give it all a great twist. Singer Johan isn't that strong on some songs, but knowing this is live, and also know the "noise" PN usually makes he's doing a hell of a job, just listen to the almost haunting vocals in "Lost Manifest". I can also imagine this whole adventure of a tour they have done has been most demanding on him. This is just a great initiative and shows PN is all about the "heart" in heartcore.

Martijn Welzen

Psychotic Reaction – Last Train To Nowhere CD (PsychoBubblegum Records)

I really was surprised when I looked up the information from this album, this album was released three years ago and this is no re-release, no it is the original album. So this can mean two things, the label has so many copies they've not sold, and thought it was time to start a new promotion campaign or they send it by mistake. Let's assume it is the first reason, they didn't sell enough copies. That's strange because PR from Connecticut are making some nice up-tempo Oi!/Punk in the vein of the Hunns, Dead Kennedys and Exploited. So I guess there was not enough promotion three years ago because there is nothing wrong with the music. Since 2001 they appeared on several compilation albums and this year they released a live album called "Summer Boot Camp". On their site (<http://www.psychoticreaction.net>) they are looking for a new lead singer, so visit it when you are interested.

Carel Groenen

RedBloodHands – In the Space of Seven Breaths MCD (Bloody Tears Collective / Riot Records)

Italian RedBloodHands takes influences from many directions. New school hardcore and metalcore, just as easily as nu metal. Although I don't care for the latter personally it gives this band dynamics. It's hard to put a finger on it as the bands goes from Snapcase like precision to total beatdown parts, with that ever present screaming singer. The band also uses some classic metal influences and has found some interesting melodies, which mostly have a rather sad feeling which put the emphasize on this great little disc. You have to listen more often to this record to fully understand its power.

Martijn Welzen

Red Flag 77 – Stop The World CD (Captain Oil!)

The punks from Ipswich are not dead, no way; they are with this fourth full length, more alive then ever before. They combine, in the thirteen songs on this album, the garage punk sounds of the seventies with the more aggressive street punk sound of nowadays into a mixture that wants me to shout along with the lyrics about drinking, racing problems, death and many more things that either bother or please them. So don't wait any longer, visit www.redflag77.co.uk and find out how to order this great album.

Carel Groenen

Red Lights Flash – Free... CD (A-F Records)

I guess this first international signing for this record company and the third full length for this band will become a great success, RLF from Austria are playing their mixture between hardcore and punk with so much passion and feeling for the music, that all the thirteen songs will keep you interested from the first to the last note. And you can compare their music with bands such as Hot Water Music and Good Riddance so this music is guaranteed for a wide audience. Be sure to visit <http://www.redlightsflash.com> for some video and music downloads so you won't miss the newest sensation in punk hardcore country.

Carel Groenen

Rehasher – Off Key Melodies CD (No Idea)

Fast, faster, fastest. Up-tempo punk-rock like you know it. Rehasher consists of members from Less Than Jake, Army of Puch and Savage Brewtality. And sound like it too! Good, loud, fast, energetic! Need I say more?
bart

Remain – Promo 2004 DEMO (Own Release)

This is just too good to be true. You take old school hardcore of the straight edge kind and add some crossover, almost DRI, like madness to it. Sheer aggression, insane speed, never to take any prisoners. Of course it's nothing new, but as always the impact and energy are real. It's all over before you know it and this new band based on the ashes of Death Champs will be releasing a 7" on Not Just Words any day now. It's just hardcore like they seem to say in one song "Simple and clear, what can I say".
Martijn Welzen

River City Rebels – Hate To Be Loved CD (Victory Records)

With this new album the RCR are showing they are a damn good group of musicians. They switch just as easy from their old school punkrock to emo rock to garage rock, but never in a way that it seem obvious they try different styles to gain a wider audience, no, these musicians have to play some different things some times so they won't get bored but never forget their punkrock back ground. So when you have liked this band before don't be afraid to buy this album and if you never liked them maybe this is your chance to meet the River City Rebels. All you want to know you can find on www.rivercityrebels.com.

Carel Groenen

REVIEWS

Roger Miret and the Disasters – 1984 CD (Hellcat Records)

After more than two years Roger is back with the Disasters for a mind trip back to 1984, so you can expect some life stories and some real song about life. And I never have been a huge Agnostic Front fan but after the last shows I have seen from them maybe it has been better Miret spent some more time with the Disasters because even as the latest AF album, he is on his best punk behaviour, and this one is no exception. So be prepared for some fucking hard punkrock for almost thirty minutes. So are you ready for RIOT? Visit www.thedisasters.com.

Carel Groenen

S.A. - Samurai Attack CD (Anagram Records)

Shit! when you are a band that starts to play in 1984, break up three years later and start playing again in 1999 and have your first world wide release in 2004, twenty years later, you earned my respect for holding on to the true punk spirit. S.A. from Japan did it and how! They produced two albums in the last two years plus an EP and two videos and they make sure Japan know they are back. And with this best of album, with twenty songs all in English, they are presenting their punk, in the vein of GBH, to the rest of the world. Check these Japanese legends on <http://www.bandsjapan.com/SA>.

Carel Groenen

Second Dawn – 4 Seasons of Hate MCD (D.I.Y.)

4 Seasons of Hate is the debut mcd of Second Dawn from Holland. When I read the word metalcore in the biography I was afraid to hear the same kind of standard metalcore a lot of European bands play already. Fortunately this is totally something else. Second Dawn plays pure metal with some hardcore influences. Considering the metal sound it's relieving to hear the broad scale of diverse metal ingredients instead of the limited sound you often hear... expect double bass drums, melodic riffs, shrill screaming vocals in the vein of At The Gates but also extremely low grunts. The hardcore influences can mainly be found in the brutal devastating moshparts. The five songs on this disc sound very diverse, the artwork is simple but nice and the production is decent enough for a demo. It's a shame there're not more European bands playing this kind of music. 4 Seasons of Hate is a very good start for this talented Dutch band. I've got some high expectations about the future of Second Dawn. Get informed at www.lordsofmetal.com and bang those heads!

Paco

Sense of Purpose – Tomorrow's Too Late CD (Go-Team Records)

The two singers, both very good vocalists of the old school, give this Australian band that extra punch, which is needed to be heard in these times. The energy is flying right of this disc. The fast youth crew oriented hardcore has got this great Ensign like intensity, based

on a Judge legacy. Some songs sound Strife'ish and add a good dose of heaviness. It's actually not just the two main singers, but an entire gang of crazy kids releasing their anger to the microphone, sometimes it's a bit to hasty, but the band it just eager to play. This record just drives you to sing along and with that they struck the core of old school hardcore. Great sound and personal lyrics make this a complete record, which you need to check out.

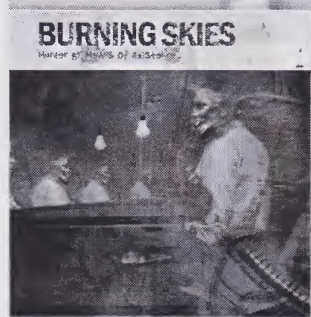
Martijn Welzen

Sermon – Traitor 7" (Superfi Records)

There's not really much sense in reviewing a record, which is limited to 420 copies. If it's good, all will be gone before you even had a chance of reading this review, if there are still left by now I highly doubt if someone will be interested anyway. Still to keep the review archives complete, and due to the fact this is Sermon's epitaph a short description is in order. The five songs were originally recorded in 1998, but have never seen the light of day. Out of these five songs, three are in German and two in English. I have to say the German lyrics have much more impact, and it has to be for the simple reason these guys are German and know that language through and through. As for the music, well intense metallic chaoscore, or whatever you prefer to call it, with skull splitting grindcore influences. Think about the fact these songs are over six years old, and you can hear the three noise mongers were ahead of their time.

Martijn Welzen

WEAPONS OF MASS DESTRUCTION



BURNING SKIES
murder by means of...
YOU ARE LOOKING SOME REAL
ASS-KICKING METALCORE/
GRIND?
THESE UK-MONSTERS HAVE
THE RIGHT DOSE FOR YOU!!
OUT NOW



DEADSOIL
the venom divine
BRUTAL METALCORE/ THRASH
IN THE VEIN OF HATEBREED,
THE HAUNTED
OUT NOW



CIPHER SYSTEM
central tunnel eight
DEBUT ALBUM BY THE MOST
PROMISING SCANDINAVIAN
MELO-PROGRESSIVE DEATH ACTS
HIGHLY RECOMMENDED!!!
OUT NOW



SUNRISE
traces to nowhere
THE POLISH SXE SQUAD IS BACK
WITH THEIR NEW ALBUM,
FANS OF ENTOMBED OR
HEAVEN SHALL BURN WILL BE
SATISFIED
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LIFEFORCE

Shargath – Memento Finis CD (Digi Sub Records)

Shargath describe themselves as groovy and forceful.

I'll admit to the groovy part. But I'm not dead sure about the forceful part. Sure the guitars roar, and the drum and bass playing is tight. But I'm somehow not a huge fan of the vocals. A lot of effects are used, especially on the "talking" voice.

It somehow takes the aggression out of the music. This does not mean that it's a bad release: the artwork looks good, the production is good and it is groovy. This is not so much a release for a hardcore- or metalfan, but if you're into the Nu-metal scene this is a band that you should check out. Reminds me of a band like Agresion.

Ivor Tellings

Sick Of It All – Outtakes For The Outcast CD (Fat Wreck Chords)

Of course after so many years, albums, singles, live gigs and this band bigger than ever, it was obvious this is an album that had to come out sooner or later. I am talking about album filled with b-sides, covers and unreleased live stuff. And everything these guys touch changes into gold. And it is great too hear them do some stuff from other great bands such as Sham 69, Husker Du and the Misfits. Also the legendary House Of Pain remix from Just Look Around is present on this album for collectors. So don't think, just buy this one. For all of you who never heard of this band visit www.sickofitall.com and see why you had to be ashamed.

Carel Groenen.

Silence After Tragedy and The Phoenix SPLIT CD (Still Life Records)

From the 27th US state (Florida that is), we get a bunch of metalcore kids that impose as evil blackmetal musicians. Still it's not just a gimmick that they wear they have made a great mix of these styles. It's a bit like old converge with a typical Florida metalcore edge mostly give to us in great mosh parts, reminiscent of ZAO and a ton of Norwegian metal mayhem. Without any prior notice The Phoenix (Rome, Italy) kicks in, they have a lot of similarities but don't hit you as hard, if you know what I mean. They don't use grunts, but lean towards clean parts and emo influences. Musically both bands can keep my interest; on the vocal level the Italians are just a notch stronger than the Italians since the clean sung parts miss any lethal edge.

Martijn Welzen

Social Distortion – Sex, Love and Rock n Roll CD (Kung Fu Records)

Almost eight years since "White Light, White Heat, White Trash" came out. I have had the idea since about two years this new one would never be released. Mike Ness' solo projects were going on, the untimely death of one of the bandmembers, and week in week out with no news at all on the official SD site. And then, the new record struck like lightning. Kung Fu is taking care of the Euro release. It's totally the Social Distortion you know, and

sort of expect. It feels just a bit different, as the up-tempo parts that created the tension with records like "Between Heaven and Hell" or the aforementioned album, seem to have less impact. "Sex, Love and Rock n Roll" will still enchant all who love the band and like raw driven rock n roll, with that typical sad streetwise feeling Ness can give with his voice and his lyrics.

Martijn Welzen

Snowblood – The Human Tragedy (Lawgiver Records)

Snowblood from Glasgow, Scotland... I had never heard of them. But now I have! Man... These guys bring some brutal music. It reminds me of Isis because of the heavy guitars, but Snowblood doesn't sound exactly like them at all. About half the album consists of quiet, somewhat strange parts, eventually leading back to heavy distorted guitarwork. It takes the band 40 minutes to play their six songs, after which I'm sure the throat of the singer must hurt. Man, does he do some brutal grunting and screaming. The artwork of this album looks dark and 'evil', with a lot of black and red, and pictures of foggy Scottish landscapes. If you've never heard of this band, you might want to check them out. You can download a song of this album on their website, www.snowblood.com.

Jochem Kühnen

Social Combat – Rock and Roll Rebels CD (Bronco Bullfrog Records)

Hailing from Spain are five guys who are playing a well chosen mixture between Oi!, street punk and hardcore. The songs are catchy and they really rock, too bad I cannot understand the Spanish lyrics but there are enough English songs also on this album that's making it worth to buy. For all the fans of bands like Templars, Condemned 84, The Business, Cock Sparrer, Troopers, Stars and Stripes, Discipline, 4Skins, or more hardcore related bands like Warzone, Slapshot or Agnostic Front and of course the street rock'n'roll sound of Motörhead and Rose Tattoo, as you can see there's enough for everyone! On <http://www.socialcombat.com> you can find, mp3's, merch and many more things!

Carel Groenen

Spyglass / Eternal Tango – SPLIT CD (Own Release)

Two bands from Luxembourg show what they are capable of through this disc they share. Both come across pretty strong, and were Spyglass has a singer that mostly uses a screaming voice to give the metallic emo a good punch. Eternal Tango, combines that same sort of high pitched screams with a normal melodic singing voice and a wider range of musical influences. Musically both do their thing well, but I have to say Eternal Tango is just a tad catchier. Three out of the four Spyglass songs are in German, and for some reason that language fits razor-sharp emo core really well. Overall the bands link in with what PN and Death By Stereo are doing in Belgium. Taking hardcore to the next level, work needs to be done for both but this is a good start.

Martijn Welzen

Stand & Fight – Together We Win CD (Bridge Nine Records)

It's one old school slogan after another. Not only the band name and album title but also all song titles and even the band site (www.thestraightedge.com). "Dedicated to the Straight Edge, Now and Forever"... etc etc. All old school straight edge clichés in a row, musical it's not that different either. Fast songs, sing alongs, finger pointing, chugga chugga and the list goes on and on. Stand and Fight probably form a new generation now that the young kids are forgetting bands like Ten Yard Fight and Floorpunch that came before. Now and forever? Been playing this game for too long, personally, to believe this. I love the music, but the message gets on my nerves. Nice if you're new to the scene, but it only gives me a "been there, done that" feeling to throw in just another slogan.

Martijn Welzen

Straylight Run – Straylight Run CD (Victory Records)

I never thought the order of songs on a cd was that important. So when "The Perfect Ending" began, I laughed, pushed eject and had this cd gathering dust for three weeks. Than I started listening to the other songs and the second track set a better level for the record. Some songs go from a Taking Back Sunday / Juliana Theory feeling to plain pop with 70's like rock guitars. Danceable rhythms in one song are switched for piano driven sadness in the other. The feeling where song ideas are just stretched to thin like in the opener unfortunately return in a few others. Make these songs denser and they will improve immensely. And more importantly where main singer John Nolan steps aside and let Michelle Nolan take care of the vocals the songs just jump from the disc. It only happens in two of the songs, but they are the best by far to my opinion. Great record, but the band is still growing. Keep an eye out for them

Martijn Welzen

Strike First – Chant Down Babylon CD (Crucial Response Records)

Strike First started out in 2002 and consists out of ex-members from No Denial, Mainstrike, Antagon and Inborn Affection. After their first demo, they signed with Crucial Response and they had the honour to release this eight-track album. And Strike First has grown again, their NY hardcore with breakdown and mosh parts sounds more angry and pissed than ever. And this is for me one the best Dutch releases this year! So be sure to visit www.strikefirsthardcore.com and learn all about those new Dutch heroes.

Carel Groenen

Struction – Struction EP (Noreaster Media)

The artwork of this EP made me expect real emo. But that sure isn't the case. Well, not your standard easy-to-listen-to emo anyway. Struction is a trio that manages to produce some damn catchy and calculated music. There are dual vocals in a lot of these songs, female and male, sometimes reminding me of The Mars Volta (obviously a bit lower pitched, haha), but also

to Circle Takes The Square (CTTS), the latter not just because of the vocals but also because of the very technical music. But struction doesn't jump between very melodic and fast technical parts like CTTS, they just stick to the technical stuff, sometimes throwing some rock into it. Six songs on this EP, but there's already a new EP released. Some songs and video are to be checked on their site, structionnoise.com. Check them out, they're certainly worth it!

Jochem Kühnen

Sunrise – Trace To Nowhere CD (Lifeorce)

Okay, there's more to Poland than legions of blackmetal bands. Sunrise just goes out to prove this. A combination of hardcore and metal, just as you would have guessed on a label like Lifeorce. But somehow Sunrise stands out I would say. What really hits you in the face is the aggression that these guys put into their music, especially the vocals. Add some metal guitar solos, and a good production, and you got yourselves a fine album! You can hear that Sunrise has been together for quite a while. The songs are well written, and everything fits snugly in its place. I think that this is a good live band to see as well (Come on: they've been together since '98: they must have enough live experience) so let's hope they'll head west someday!

Ivor Tellings

Swingin' Utters – Live In A Dive CD (Fat Wreck Chords)

I was not very impressed by the latest studio album (Dead Flowers, Bottles, Blue Grass and Bones) by these guys from San Francisco, because in my opinion they added nothing special to their music, and it sounded just like so many punk bands. And I am not going to change my opinion about these guys, a bunch of good musicians, with a good live sound and enough energy too make a party but the 23 songs on this CD are not special, more bands have this sound and they not really have a sound of their own. For all the fans there is also ten minutes of video on this cd with some songs and a little interview. On <http://www.swinginutters.com> you can find anything you want about this band.

Carel Groenen

Switchstance – Whatever MCD (Hoger Records)

These guys from Switzerland released this demo in march 2003. So I don't know why we received this one so late, but I can guess... and I guess that with these six poppy punk rock songs they didn't make a lot of new fans, they are playing their music since 1999, so their sound is tight but there are too many bands that wanna sound like Pennywise or No Use For A Name. No not bad but not very impressive either! Visit their site on <http://www.switchstance.ch> and find out if I am right.

Carel Groenen

The Acacia Strain – 3750 CD (Prosthetic Records)

Killswitch Engage, Shadows Fall and All that Remains have been mentioned as bands that share the same musical environment.

That caught my attention. At first I was disappointed as Acacia Strain, doesn't have that same exciting, sparkling sound. This is more like a Godzilla among the others. Sort of like Throwdown meets Bloodlet meets Neurosis. Getting past that completely misguided first impression this is just one heavy monster, masters of slow riffs, grinding beatdowns and occasional sprints, with harsh almost grunting vocals. The Acacia Strain is stretching the genre to the limit, taking a metallic stoner stance, which really gives them a face of their own. I'm still trying to figure out what to make of it, but the band promised to make the heaviest music possible, and with three (!) guitarists you're bound to have that specific sound. Give it a shot, in a twisted way this quicksand of heaviness is quite appealing.

Martijn Welzen

The Blacklist – Electric And Evil CD (Spooky Records)

Coming from the land down under these guys must've been listening to AC/DC, Rose Tattoo and the rest of their rockgods. But their major influence is found in the harder bands like Motörhead, Hookers and our Dutch pride Peter Pan Speedrock. Foaming from the mouth style raw'n roll only known from the Confederacy of Scum. My ears just can't get enough of this type of bands and if you like it loud, mean, fast and dirty you know what's up! Get y'r rocks on at www.electricandevil.com

Carel Groenen & Marnix van Holland

The Break In – This Ends With Us MCD (Dead and Gone Records)

Didn't quite expect to be blown away by a band having roses and a huge X on the cover of their cd. Looks can be deceiving, as this UK band will make me violently aware of. Five songs, so not counting the intro, give us heavy metalcore, which goes from sluggish beatdown parts to almost Terror like madness. They say Earthmover and Santa Sangre influence them; I have to agree when it comes to the slow almost doomy parts. I'm not keen on those myself, as they seem to just drag on and on. For the fast parts I love this band, so I am torn between good and bad. You know what? Call it evil, listen to this record and then decide if that's a positive tag.

Martijn Welzen

The Caravans – Lying With Dinosaurs – The best of The Caravans CD (Anagram Records)

I am not really a follower of the Rockabilly and psychobilly scene, so I was not surprised that I never had heard about this band that after twenty years is giving us with their first "best of" album. This is a good opportunity though to meet the band and see what they have accomplished in those twenty years and for the fans there are of course some unreleased songs on this album to. And when I hear the rock and roll these guys play I certainly must say they rock, and this is the ideal music to party and drink a lot of beer. The band will also appear on an American psychobilly documentary, so enough material too keep their fans satisfied.

Carel Groenen

The Donnas – Gold Medal CD (Atlantic Records)

Rock n roll, as pure as rock n roll can get. The Donnas have shed the skin of "all-girl-punk-band" and grown into a rock band where the influences of the 60's and 70's roam freely. The catchy melodies, beautiful vocals en crystal clear sound, keep you in the present day as it doesn't sound outdated at all. After a few spins you sing a long, have a good mood and want to dance. Their jagged punkrock edges, as they had on "Turn at 21" for example, are gone. "Gold Medal" is just a great collection of songs, and it might sound cheesy, but they struck gold.

Martijn Welzen

The Ghoules – Reclaim the World CD (Rockstar Records)

These guys have found an open space in the ever so crowded punk scene. They come from the dirty rock n roll / streetpunk corner, but added a few extra valves to the punk engine and got hardcore speed, almost of the old school hardcore kind like Slapshot, as you can hear those typical Slapshot bass lines at times (like: "Live Fast, Die Uneducated"). Still they seem to be more related to The Hives, and will probably think Lemmy Killmister is God. Having shed that (slow) mainstream rock idea, they blast their ways through 16 highly volatile songs. Luckily they are not blowing their engine when going all the way. If you need your music not only sleazy, but fast and aggressive, these Swedes would be more than happy to give you that kick in the behind. Excellent!

Martijn Welzen

The (International) Noise Conspiracy – Armed Love CD (Burning Heart Records)

As easy as the band spreads the revolution, they are spreading infectious rock n roll. Their aim has two sides it seems: act and dance. You need to start thinking about your position in this world, and act accordingly, but it seems they want their quest for a better world not that sad trip, as to be honest that is what the political status of this world is, but with the help of good music. Infectious like I said, and heavily, or should I say heavenly, influenced by rock from the 60's with a good dose of 70's hardrock, in the vein of Led Zeppelin. Given a nice twist and TINC has an original sound. Lifting rock n roll above the level of heartaches and empty bottles. The musical impact is yet again above that of "A New Morning, Changing Weather", with more variation and the use of other instruments. As I mentioned that one already essential, you can imagine how important this one is.

Martijn Welzen

The Last Chance – Untitled CD (Dead And Gone Records)

Wow, this is powerful stuff! The Last Chance sets out to play sincere, straight edge hardcore, as they describe themselves. Well, that's just what you get! Members of The Last Chance draw on experience gained in bands like 30 Seconds Until Armageddon, All Is Lost and Good Clean Fun, so one can expect some quality there!

The music is hard, aggressive and fast paced, and at the same time melodic and even soothing as well. Raw vocals with nice backups drive the music and give it the emotional strength a band needs. The lyrics are both emotional (Miss You, Break Even) and politically engaged (The Call) as well. Think of bands like Bane and Turning Point and you'll get an impression of The Last Chance.

Ivor Tellings

The Lulabelles – As The World Turns CD (I Scream Records)

This is the world on his head, I just reviewed the Rock'n Rolla Outta Controlla CD, with also three songs from The Lulabelles, released by Stardumb Records, and described this band as a typical Stardumb band. And here is I Scream releasing the first full length of this Dutch pop punk rock band. But I stay with my first opinion, this is not a I Scream band but with this kind of pop punk they fit perfectly in the Stardumb stable. The eleven songs are from a good quality but it is too poppy for me, Fans of The Apers and Sonic Dolls be sure to check this one and more about this band on <http://www.the-lulabelles.com>.

Carel Groenen

The Je Ne Sais Quoi – We Make Beginnings CD (Coalition Records)

These Swedes are the perfect Camp version of The International Noise Conspiracy. Were TINC wants to change the world; these guys are only about taking over the dance floor. Punkrock has lent a hand to funk as it jumped on board the party train. Reminding me of Jane's Addiction, but having some great ideas of their own. It's their debut full length, but it seems they have a perfect idea stuck in their heads of their sound. Weird and hypnotic, with some noisy chaos, but still catchy like your average disposable pop song. The sober layout of the booklet and cover are in contrast with the adventurous music. All in all it gave me the impression of "big city" music. Think about being in a penthouse in some major city around the world. 100 metres or more above street level. You see people walking around, cars driving, neon lights going on and off, and a lot of other movements. Imagine it has been put to music. Might give you a sense of restlessness, but you're above it all. Comfortable on a couch with a cup of coffee. Makes you curious about the band's sound? Yeah, well it should!

Martijn Welzen

The Killing Spree – The Killing Spree 7" (Rimbaud Records)

This band should be asked to write the soundtrack to an absurdist movie, with their jazzy, yet rocking sound. With a cross between Victims Family and NoMeansNo they will put you off course very easily. The vocals could have been a lot louder, but the Belfast band manages to give it the right atmosphere even if the production isn't up to par with the quality of the music. Too bad there are only two songs on this strictly limited 7".

Martijn Welzen

The Mad Caddies – Live From Toronto: Songs in The Key Of EH CD (Fat Wreck Chords)

After hearing them play live at the Groezrock festival, Belgium earlier this year I was already convinced that I like this band better live than I dig them on CD. So I am more positive about these punk pirates now, then I was in my review about the album "Rock the Plank". Live these guys know how to party and everything sounds just a little bit rougher and with some more energy then on CD. So these 19 punk songs influenced by ska and Dixieland make a really good punkrock album, from a great quality. You can check out these guys on <http://www.madcaddies.com>.

Carel Groenen

The More I See – The Wolves are hungry CD (SPV)

The more I See brings you a sound I've heard from bands as Killswitch Engage or God Forbid, but less metal and more mainstream-rock, even a little heavy-metallish. I think it can best be described as a mixture of KSE and Metallica/Anthrax or so (to be honest after hearing St. Anger I think Metallica can learn something from this band...). Even I hear some Avenged Sevenfold in it, but heavier. The more I listen to this album, the more I appreciate it. If this band knows to hold up this line a golden future is lay away for them. Only The Wolves Are Hungry misses something, I don't know exactly what it is, but I'm afraid with this release they remain sand in a desert. But the production is stunning and instrumental it seems to be OK. A well packaged nice CD.

Joost van Ingen

The Nothing – Coma Poems CD (In at the Deep End)

The nothing is a relatively new metal(core) band from Leeds, UK. They're together since late 2003 and I must say, they sound way more mature than that.

Starting of with a nice atmospheric intro they kick it hard. Tight riff based metalcore with an extra melodic guitar part added. Add a screaming voice and some backing singalongs, and you'll get an idea of what The Nothing is all about. A minor (let me assure you, it's a minor one) point of comment might just be that screaming voice. It gets a bit monotonous after a while. Luckily the guitar works prevent Coma Poems from getting boring. Too bad the booklet doesn't include any lyrics, cause song titles like "And the dogs hang them with scissors", "Dracula would mosh to the nothing" and "I'll be the one in the cupboard (the one with the tie around my neck)" really do deserve to be explained I think. Nice release!

Ivor Tellings

The Oi!lers – Street Tunes For The Boys MCD (D.I.Y.)

If you can see in name of this band, they are playing Oi! ofcourse. And the seven songs from these guys from Greece are what you can call typical Oi! With lyrics about fighting, drinking, boots and braces, football and rock and roll. They play the harder side of the oi!

which is heading towards the hardcore and punk side, just like the Oppressed. For more details you can write to The Oi!lers. P.O. Box 1359. Central P.O. Patras. 26001. Greece
Carel Groenen

The Spirit That Guides Us – North and South CD (Sally Forth Records)

Over and over again this record has hit my cd player. Words for a review never came to me. It was brought like photographs of a sonic landscape, like musical mountains visible at the horizon with snow-covered summits in the golden light of a sunset. For that reason putting it into words is actually ridiculous and virtually impossible. "The Sand, the Barrier" and "24 Winters" have shown a wide variety of ambiances. This one is no different in that aspect, but it's like the colours are brighter, to continue that analogy. Landscapes of sounds are passing by in the night when you have entered the TSTGU train that takes you from north to south. You stop at stations, meet different people, can hear the International Noise Conspiracy, Coheed and Cambria and even U2 playing in the background, and most important witness the intense emotions handed to you on this silver... I mean, aluminium platter this band will call their second album. Sit back and relax, and remember this review doesn't come close to the true meaning of "North and South".

Martijn Welzen

The Stilletos – Making History By Repeating It CD (Stardumb Records)

This band from Stardumb Records is the one I like best on the Rock'n Rolla Outta Controlla CD because they are a little rougher then the rest of the bands on that compilation album. And these three guys from Holland sure are capable of making some tight Rock and Roll. They recorded this album in one weekend and I think that's pretty good when you look at quality of the twelve songs. Check for mp3's and more about this band <http://www.stilletos.nl>.

Carel Groenen

The Sweetbacks – s/t CD (Nicotine Records)

Since the Hives got big everybody seems to wanna get a piece of the action. Poppy college rock that makes the hair on my ass stand upright. Don't get me wrong this could easily be the new hip poppy rockband like Jet, Von Blondies and the rest of the Stones rip-offs. This isn't my style of drink, at all! I like my coffee with a little more whiskey in there. Still they master their instruments, from piano, organ to guitar and drums, quite well so if you like this sorta bands check out www.sweetbacks.tk
Carel Groenen & Marnix van Holland

The Warriors – War is Hell CD (Alveran Records)

No, this is not the classic UK punk / oi band. I also immediately thought about them Englanders, which makes me wonder why this band chose that name? No, this is a young Californian new school meets metalcore band. Brother's Keeper, Throwdown and Sick of It

All with a tiny bit of Snapcase, this lot made me think of, and they rock. It's just a nice, intense and aggressive blend of hardcore styles, which makes you dance. It is also a record that through the course of 12 tracks makes you understand what tremendous effort has been put in this release, all separate influences and twists just fall into place, and they drag you across the dance floor with grooves and beat downs it just makes my day. The Warriors are another band that show playing hardcore doesn't mean being restricted to silly unwritten rules, as long as it's loud and heart and soul are being put into it it's hardcore to me.

Martijn Welzen

Toxic Narcotic / Misery Split CD (Go Kart Records)

Hardcore Punk on overdrive, twice. This split CD gives you two 'angry and vital' punk bands on one CD. This should appeal to the punks, the hardcore kids and the metal heads. Funny enough it doesn't appeal to me.

Misery is shit, on overdrive. Not really original and the vocals are horrible. Toxic Narcotic is far-out better, but still nothing special. There's a lot of aggression on this CD, maybe it's because of the beer. I don't know, I don't care. bart

Trapdoor Fucking Exit – Be Not Content CD (No Idea Records)

Trapdoor Fucking Exit: punk mixed with rock 'n roll from Sweden. I love this band's name... Their music sounds dirty and rough, and so do the vocals. This is for people that are into garage sound punkrock. Compared to Drive Like Jehu and Hot Snakes and even Refused (although I don't fully agree on that comparison). Nice layout on this thin digipack, pick it up if this is your thing. www.trapdoorfuckingexit.com has some info, no mp3's (yet) though. Weird shit when I clicked on their 'guestbook' link, send me to some porn site... Have fun! Haha!

Jochem Kühnen

Tribute To Nothing – A Brand New Cause To Fuel The Fire DVD (Lockjaw Records)

To review a DVD is always nice. Even if it is from a band you have never heard of. After some research I discovered a rich past for Tribute To Nothing. This political minded punk-emo band (where do we find that nowadays..) has already a nice collections of CD's, EP's and singles out. This DVD is their latest product. It features a live show, some videoclips and a photo slideshow. Fortunately I have to admit that the packaging (as well as the artwork as the layout from the menus, the DVD structure) is a lot more interesting than the actual content. They put up a live show, but hardly any audience is seen during the performance. The band is putting up their best effort, but I believe it is quite hard to act natural when some camera's are focused on you and you know this material will be used for a DVD. The additions are cool. Nice videoclips, nice photo's and nice artwork. Though I believe this product is only fit for the die hard Tribute To Nothing fan.

Joost van Ingen.

Tsunami Bomb – The Definitive Act CD (Kung Fu Records)

This album contains everything a nice punkrock-album has to contain. Melody, rock 'n roll and diversity between the numbers which makes it a very comfortable album to listen to. I personally never heard aware of Tsunami Bomb before, so I checked the mp3's on their site.. which I admit are remarkably of less quality than these last recordings! I have to admit that this is also one of the few punkrock bands with a female frontman ehhh.. frontwoman, who knows to convince me on record. A nice record and let's hope that this is not their definite act.

Joost van Ingen

Up Front – Five By Seven CD (Smorgasbord Records)

Up Front has been a major force in the old school hardcore from roughly 1987 up to 1999, and released several 7"s during that time. Five of these 7"s, making 25 songs in total, for the first time compiled on a nice convenient disc. It's pure, just like it was at the time. No weird remixes just as it was; taken from the original masters. For sure the sound quality is far behind of what we are used to with all the digital shit going on, but I love it like this, with these typical "spoken" vocals in your face and totally old school style. Expect songs coming from the bands split with Building (1999), "What Fire Does" (1994), "Changes" (1992), "Daybreak" (1990) and "Doin' It Live on WNYU" (1996).

Martijn Welzen

Urban Waste – Urban Waste MCD (Mad At the World Records)

Originally from 82 this self-titled ep has been re-released to mark the bands return to the stage. As this record is from 82 you can hear how New York hardcore sounded in a time when all was just starting out. The sound quality isn't what we are used to now, but the energy and aggression is jumping right at you. Just the way it should be short, fast, lyrics that are anti anything. This band has used that much energy in the short time they have been around this ep is all they ever gave to the world. This is just so cool, and it weird that over the years not that many hardcore bands (especially those of the "old school" branch) have reached that same level of intensity. Just get it.

Martijn Welzen

V8 Wankers – Blown Action Rock CD (Remedy Records)

AC/DC, Rose Tattoo, Motörhead, Turbo Negro, Peter Pan Speedrock just a couple of bands V8 can relate too, and all these bands are more popular then ever right now. So Rock Inc did an excellent move by re-releasing this album from these punk & roller from Offenbach, Germany. The songs are re-mastered and they put four bonus tracks on this album including a Motörhead a Rose Tattoo cover. Just an album with eighteen dirty and sleazy R&R by the V8 Wankers.

Carel Groenen

Vaux – Plague Music MCD (Equal Vision Records)

5 new tracks from this legendary band. And listening to these tacks I feel a distance growing from this band. The music gets too spun out and rhythms are brought contradictory. Though it contains a lot of energy and rock but also a thin line of chaos, which creates the distance. Though the recordings are from a very high quality and the product is packaged in a well-designed digipack this release is a complete product. Although it is typically a band you have to experience, it's quit hard to write something down about this band.

Joost van Ingen

Various – Burning Britain DVD (Cherry Red Records)

The title might sound familiar to you, as this is actual the digital continuation of the book that came out some time ago. Again it's about the history of the UK punk scene from 1980 to 1984. 30 different bands that created that wave in the 80's are compiled by the writer of the book, Ian Glasper. This DVD is not about high tech clips and intense entertainment as the sound and video quality isn't up to par for the most tracks. You should see it as a document expanding what you have read in the book, with images of Mohawk's and bald guys, singing songs about the ugly things in life with people going mad. Not all recordings are from the era the title suggests, but the bands started out at that time. In some recordings (like GBH live in Japan in 2004), you get the idea these guys are getting a bit too old. Better are the clips from the right 80-84 era, like Chaos UK, Abrasive Wheels or Action Pact. They make the era come to live and really shed a better light on the book. I guess more recent footage was needed, as the old school stuff will probably be very rare. Other bands included, from back in the days or just a few years back are: The Business, Disorder, Broken Bones, English Dogs, UK Subs and many more. Would have been a good idea to give this DVD with the book.

Martijn Welzen

Various – Eastpak Resistance Tour Compilation 2004 CD (SideOneDummy Records)

The tour is done but now it's time for the review of compilation 2004. With bands like Unearth, 7 Seconds, Born From Pain, Slapshot, Cataract, Sick Of It All, Black Friday 29, The Bones, Knuckledust, Mad Sin, Fear My Thoughts, Discipline, Destiny, Death By Stereo, Five Knuckle, Ignite, Suicide Machines, Maroon, No Turning Back, Deadline, Agnostic Front, Backfire, Length Of Time, Punishable Act and Kill Your Idols this compilation is a good CD for everyone who likes hardcore/punk, metalcore and some psychobilly. This CD is not one of my favorites but I like it in my car when driving to my work. I think everybody who likes a compilation with different styles this is a great album for you. So pick em up in the store and take a look at <http://www.sideonedummy.com>.

Tiago & Joyce

REVIEWS

Various – Facedown Fest 2004 2DVD (Facedown Records)

This is probably the best looking layout I have even seen on a DVD. It just urging you to buy this. Still you don't have to be afraid of having only bought a nice looking package when you get home and play this festival DVD you will be rocked. All bands from this years party are featured, but worth the purchase alone are: Sinai Beach, xDisciple AD's last show ever, No Innocent Victim playing one song in the original line up, Shockwave's gig of "transformer hardcore" and the allmighty Comeback Kid. Other bands featured are Alove for Enemies, Seventh Star, Trauma, Hit The Deck, Nodes of Ranvier and the list goes on and on. Great short interviews in between every song give a better idea about the respective bands. This is not only a nice souvenir for those who were in Pomona, CA, but also for those who love the bands from the Facedown roster.

Martijn Welzen

Various – Give 'Em the Boot 4 CD (Hellcat Records)

I really love this series of compilations, usually the vibe on compilations is a total mess as all bands play different styles and try to bring another feeling across. Although all bands on every Give 'em the Boot compilation are playing a different tune, they still have that same vibe, either relaxed ska music or upbeat punkrock it's

a feeling. Feels like entering an underground pub in a big city like London or New York. The Slackers, Tiger Army, Nekromantix, Ducky Boys, F- Minus and so many others make you dance. The layout is totally in the style of the 2nd and 3rd instalment, and not to forget it's cheap!!

Martijn Welzen

Various – Headbangersball Volume 2 2CD (Roadrunner Records)

Think of a modern metal band. Doesn't matter which one.... Uneath? Avenged Sevenfold?, Martyr A.D.? Lamb of God?. Or maybe you're thinking about Dimmu Borgir? Doesn't matter what you come up with they are all here. 40 (!!) bands and just as many songs by probably the best cross section of the best bands on the metal level (meaning those just below the "major" rock bands). MTV Headbangers ball is getting big again in the US, just like it was in the early 90's. Pity we don't have this show on the Dutch MTV. All is a lot better than the bands polluting the TV screen 15 years ago. For sure not all are of my liking, but Killswitch Engage, Himsa, All that Remains and the bands mentioned in the beginning make me jump for joy. Unfortunately Megadeth (great song by the way) is the only representative for the old school metal bands. Would have been awesome had Death Angel been given this

chance; or Anthrax or Exodus for that matter. I also miss Hatebreed, as singer Jamey Jasta is the host of the show, and the almighty The Haunted. Anyway, that's the rambling of an old man. Essential is the keyword. It's like a collage of the "hard music" scene, as it exists today.

Martijn Welzen

Various – Heart attack 2CD (Burning Heart Records)

Congratulations go out to Burning Heart Records. 10 years and 200 releases filled with hardcore, punkrock, ska and a tiny bit of metal. As common among the labels, releases 100 or 200 are compilation albums. BHR does the same, but have separated this little present in two chapters. Disc #1 is just your average label comp. Bands that are or were on the label give tracks that have been released on BHR releases in the past. Nasum, Turbonegro, Raised Fist, Refused, Millencolin, the Business and many more. Great collection and all, but it is disc #2 that makes this really worthwhile. With the line "All new exclusive material", you should already get an interest. It's cool.... Division of Laura Lee is covering "I Don't Wanna Hear It" (originally by Minor Threat). Nasum does "The Real" (from Refused) and Nine does "United Force" (S.O.D.). Besides covers there are also guests invited Randy have Fat Mike over for a visit, while members of Entombed and At the Gates wreck C.aarm's living room.

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And Entombed and the Haunted return to help Nine on their song. Some unreleased and hard to get tracks and even remixes (Moneybrother / Looptroop and The International Noise Conspiracy). Cool stuff.
Martijn Welzen

Various – Off Target CD (Coalition Records)

Ten years of age, and during those ten years Coalition records never made it easy with punk bands taking influences from surf, noise and electronic music. One thing all Coalition bands have in common, "we never compromise, and pigeonholes suck". So you get Oil, JR Ewing, Malkovich, Let it Burn, Larm and Pandemonium to mention a few to share this compilation. And that first statement is the only thing they have in common, besides all having released a record or two on Coalition of course. All in all that doesn't make this an easy comp to come to terms with, as I can't imagine people will like ALL styles. On the other hand it gives you to possibility to see what our scene has come to in the past 20 years, there's more variety than ever, and during the years Coalition has been bold enough to give us bands that aren't hot (just yet!!). Congrats to the label and see you at the next volume in ten years.
Martijn Welzen

Various – Oi! Oi! Oi! DVD (Cherry Red Records)

This DVD is all about how and when the Oi! Scene developed throughout the last 3 decennia. The name from the sub culture of punk was taken of the Cockney Rejects song Oi! Oi! Oi! So some people call it Oi!, some call it street punk, but to me it all is just plain punk! Why? Because this DVD shows several bands that you really can't compare to other bands on this DVD, but they all mean something to the punk scene. So you can watch material from Sham 69, Angelic Upstarts, Business, Red Alert, Peter and The Test Tube Babies, Condemned 84 but also Exploited and the Toy Dolls. In total there are 21 different bands too watch and to learn something about, because there are comments from band members between the clips and at the beginning of every clip some written things as you also can see on MTV. With some really exclusive film material this is a beauty for all of you have a warm heart to bear to the punk scene.
Carel Groenen

Various – Our World Video magazine #3 DVD (Our World Records)

What a small world the hardcore scene actually is. In the huge live section on this cool DVD, there are bands playing in venues that can hold maybe 100 people and if the singer would give it an effort he could spit on the wall opposite of the stage. Still the clubs are often only half filled. Hardcore to the bone as the bands, like Comeback Kid, Opposition of One, Drop Dead, What Happens Next, Das Oath and a ton more go at length to make it happen for, at times, just a few kids. The sound and video quality isn't top of the bill but bring across the atmosphere of a small club pretty well. One separate section of the DVD is reserved for the

"Anti Establishment Festival 2003" with bands like Bleed Into One, Teamkiller, Black Friday 29, Cataract, Sidekick and M.O.T.U. Great intro by the way with that car drive up to the venue. They call this a magazine but it only holds one interview (with Rene Mannich of Slams Tattoo). Not that I am complaining as a DVD is just the best medium to show live stuff. Just a good grassroots collage of the hardcore punk scene in Germany.
Martijn Welzen

Various – Punk and Disorderly DVD (Cherry Red Records)

On cd this "Punk and Disorderly" series has made a lot of friends during the years, giving us a lot of history lessons about punk (rock) as it used to be. On DVD this is just the second volume, due to it being a fairly new medium. Still it's a great ode to the bands that were formed in the eighties (or a few years before that), mind you formed as not all recordings are from that era. For sure with videos coming from the early 80's you can't expect them to look crystal clear, nor do you want to, as Cherry Red always puts vibe and authenticity above slick flashy pictures. Nicely put in alphabetical order it will take about 100 minutes from Abrasive Wheels to 999 with bands like Buzzcocks, Exploited, Oppressed and UK Subs. Sick 56 aren't that old are they? Oh well, they do fit that era without a doubt.
Martijn Welzen

Various – Rock'n Rolla Outta Controlla CD (Stardumb Records)

5 bands wearing tight jeans and Allstars steamed up to bring us 3 unreleased songs each. Lulabelles, Black Rodeo, 69 Charger, Stilettoes and Wiseguy show us how poppy punkrock is supposed to be played. The people down with the Stardumb sound know what they're gonna get. Stardumb always bring good quality stuff, but I like my punk with a little more bite though. www.stardumbrecords.com or www.outtacontrolla.nl
Carel Groenen & Marnix van Holland

Various – Recollection 2 DVD (Relapse Records)

Already the second volume of the Relapse video collection. Very cool as most bands on the roster at too extreme to be shown regularly on any TV channel. They do deserve it though, and this DVD is proof of that once again. Rising stars Mastodon open up with "March of the Fire Ants". "Big" bands like Neurosis and Amorphis get two slots on the disc with great songs. Bands that dive deep into your soul like Today is the Day and Burnt by the Sun. Grind monsters Cephalic Carnage and Dying Fetus, masters of death Suffocation and Nile and other bands. Odd one out to me would be Vidnaobmana, whose music is hard to describe other than calling it their interpretation of "noise". Neurosis and Amorphis not only give some of the best songs but their videos, just like Alchemist's have added the most to the original songs. Today is the Day is a bit of a led down to that visual aspect as they use a lot of musical colours already, I would assume translating it to video would be quite easy.
Martijn Welzen

Various – Roadrage 2004 DVD (Roadrunner Records)

Just like the 2002 and 2003 edition this DVD is to promote the upcoming Roadrage tour and to give an idea of what got released through Roadrunner in the year 2004. Well actually from August 2003 to August 2004. Anyway, one of the things that happened was the connection made between Roadrunner and the American Ferret label. So also bands originally from that label like Every Time I Die, Scarlet and From Autumn to Ashes are featured. The label itself also continues on a more hardcore oriented path as great bands like Red Tape, Hatebreed and E-Town Concrete bring along some of their power. I sincerely hope this doesn't mean hardcore will become "cool" all of a sudden, as what is cool will be spat out in just a short while. For now we can only look forward to more great stuff as there's also a connection made with Trustkill so I'm sure their videos will show up on the 2005 DVD. Other bands on this 2004 disc are the great Killswitch Engage, one of my fav. metal bands of all time Machine Head, the Roadrunner veterans Fear Factory and the new metal powerhouse Chimaira. Besides that also Soulfly, Slipknot, Ill Niño, DevilDriver and a ton more, but these bands just don't to the trick for me.
Martijn Welzen

Various – Rock Against Bush Vol. 2 CD / DVD (Fat Wreck Chords)

At the time of writing it's still 17 days to the US elections, by the time you're reading this you will know if Kerry or Bush will have an impact on the global scheme of things for the coming four years. I have tried to keep updated with all that's going on with the elections, and this 2nd volume of the "Rock Against Bush" series gave me some more information (esp. through the booklet and DVD). Not as intense as the first compilation, but still important. Six politically charged clips, and three totally funny comedy pieces make you think some more about "W.". 28 punkrock tracks on the CD (with Bad Religion, Rancid, Bouncing Souls, Sick of it All, The Unseen, and even Operation Ivy, No Doubt and the Foo Fighters), fan the flame of discontent, to quote that great Swedish band again. These comps. are so cool you almost wish Bush would be re-elected, so they could release Vol. 3 soon. Well...almost!
Martijn Welzen

Various – Sonidos De La Calle vol. 2 CD (Bronco Bullfrog Records)

This punkrock, streetcore Oi! Label from Spain though is was time for another sampler with bands they have released. And I am glad they did because this is a great CD with some great bands and ofcourse it is always a nice hear bands for the first time. Ofcourse since it is a Spanish label some bands have Spanish lyrics. So if you want to know more about bands such as Frontkick, Social Combat, Wallride, Frontpilsen and several more bands, check this sampler and the info on www.broncobullfrog.com.
Carel Groenen

Voodoo Glow Skulls – O

Adicción, Tradición, Revolución CD
(Victory Records)

You can say what you want about V.G.S. But you cannot say they are not continuing with what they are doing. After more than 16 years still playing their music, that never changes, with so much energy it is almost scary. And it works for them, even the concept of the albums is the same, English songs mixed with Spanish songs and all are from the high quality we are used to hearing from V.G.S. So ska core fans visit <http://www.voodooglowskulls.com> and order this album.

Carel Groenen

Windfall / Psychopunch SPLIT 7" (Smorgasbord Records)

From two sides of the world, we get two bands, with two songs each, that seem to have nothing musically in common. Psychopunch is a loud sleazy and not to forget fast rock n roll band from Sweden, whose noise they already spread quite successfully across Europe. The opposite side has been taken by Windfall, a great female fronted melodic hardcore band with rock influences. Still Windfall has changed when compared to their "Loud" full length. They have a much sharper edge and use a hell of a lot more rock influences (yes even more). Still it might be just these two songs, just to get closer to the power of Psychopunch, but as it's the bands most recent reference it would be cool if they would continue walking this path. Just check Jennifer's raw vocals in "Bar Fight". It's a nice record, and I have to mention the cool artwork, which is totally in the line of the "Epitaph hotrod monster".

Martijn Welzen

With Dead Hands Rising – The Horror **Grows Near CD** (Revelation)

With Dead Hands Rising claim to be hardcore in their artist overview that came with this CD. I couldn't disagree more. They're metal. In fact, they're metal as fuck. If this is a hardcore band then Boyzone is a grindcore band. But damn, it's not a bad thing to be a metalband, so no problem there. Actually, With Dead Hands Rising is a good metal band. They are gifted with an incredible drummer and good solid guitar playing, topped of with some intense and brutal vocals. Because of this they completely get away with the blastbeats and fast deathmetal influences they use (It definitely is a bad influence when done poorly). So no hardcore here kids, just metal. But it should appeal to both metalheads and metalcore kids anyway.

Ivor Tellings

With Resistance / Twenty Inch Burial **SPLIT CD** (State of Mind Recordings)

Portugal and the US (or New Jersey to be more precise). Twenty Inch Burial and With Resistance respectively give us a musical business card with three songs each. Nice to hear is that although metal seems to have fed both groups their songs differs as much as their countries. With Resistance has that chaotic label which seems to be huge at the moment. Not like Converge this time, but more like an Atreyu / Poison the Well hybrid having lost its mind. Nicely done, but a little more structure would brighten my day. Twenty Inch Burial have structure, as they are tight as hell. Can you imagine By the Grace of God playing metal songs? Well here's your chance... too bad the sound (esp. the vocals) is a bit weak. Still give both bands a chance.

Martijn Welzen

Zero Mentality – In Fear of Forever CD (GSR Music)

Metalcore is getting more technical over the years and bands like Avenged Sevenfold or Unearth are prime examples of that. When a band like Zero Mentality pops up with their metalcore, which I can only describe as "very dry", is a welcome surprise. Straightforward slice and dice stuff taken to an extreme. Madball like barking vocals, and more chugga chugga then a rum drenched bar on Jamaica and a lot of hard-hitting hardcore. Sometimes, where the music is concerned, it made me think of the long lost Belgian bands Spirit of Youth Rather weird but still very cool is a German sung track called "Nicht Mehr", which also has some clean vocals.

Martijn Welzen

ZSK – From Protest To Resistance CD (Bitz Core)

Just a short while after I reviewed a mini album from these guys from Germany, I already received this new full length with fourteen brand-new punk rock songs, which make you think. With their lyrics in English and German and their high energetic punk rock these guys seems to become better and better. I guess when they decide to write all their lyrics in English they could become one of the greatest punk rock bands in the world. With their outspoken left wing orientated lyrics and words in the booklet they are not afraid to show where they standing for. A fact also proven by a bonus cd-rom with issues about racism and animal rights. So "Raise your Fist, Raise Your Voice, Cause United We Got The Choice" and support these causes on <http://www.skatepunks.de>.

Carel Groenen

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REVIEWS

ZINES

Deviltown Punkrock Magazine # 1 (A5 – in English – 22 pages)

This dutch free magazine focuses mainly on punkrock and rock'n'roll. Besides this magazine Deviltown is also a Record label. For a first issue the result is decent. You can read interviews with The Juicy Zooters, Jonnie Whoa-Oh, Rock'n'Rolla Outta Controlla, The Serial Thrillers and a small writing about Beyond Lickin'. I've never heard of any of these bands but that's not surprising since I hardly listen to any music in this genre. Besides the interview there're a couple of reviews and some columns in this magazine. Check out www.deviltownrecords.com if you're interested.

Paco

Immigrant Zine # 1 (A5 – in English and Greek – 32 pages)

It's always nice to receive zines from places you're not used to receive zines from. Immigrant is from Greece. Most of the magazine is written in English (the reviews and interviews) but some parts (personal writings) are in Greek. Since I've only studied Greek (old Greek) for 1 year I can't understand anything but the symbols look awesome anyway ;-). Reading the reviews and interviews with Plague of Happiness, Deal's Gone Bad and The Now Denial, it's clear that Immigrant Zine mainly focuses on punk and ska music. If you want to learn Greek I advice you to surf to www.immigrant_zine.tk.

Paco

Mass Movement # 17 (A4 – in English – 68 pages)

The biggest and most interesting underground UK magazine is back in da house with another issue. The nice drawing on the cover looks awesome and is a good appetite before consuming the rest of the magazine. This issue contains interviews with 7 Seconds, Alice Donut, Annihilation Time, Bad Religion, Deadstop, Pennywise, Maypole and many more. It's great that the interviews go further than 'When can we expect a new release?' and 'What are your influences?'. This magazine fortunately stands for both quantity and quality. Besides lots of interviews you can read much reviews and nice personal writings. This is essential literature that'll keep you stuck at the toilet for a couple of hours. Get this magazine at the Inside Knowledge distro or get in touch at www.mmzine.co.uk. Thumbs up!

Paco

Suburban Blight # 1 (A5 – in English – 26 pages)

After reading the introduction of this magazine it was already clear that this is a very personal magazine. This magazine contains more personal writings than band-related writings like interviews and reviews. I think it's great that magazines focus on political and personal writings. Steph does a great job to write down her feelings in this magazine for instance about pro-choice and anarchy. Yeah, I know what you think, what an original topics to write about. I don't care that the writings are or aren't original as long as they come from the heart. The lay-out is typical cut and paste work, which has it's specific atmosphere but is sometimes a bit too chaotic for the eye. If you're interested you can get in touch with Steph through mail: OlafianCheeze@hotmail.com

Paco

Up Magazine # 18 (A4 – in English – 60 pages)

Rock&Roll magazine Up Magazine just goes on and on with releasing issues. This is already their 18th issue. As always you can expect a shitload of interviews with very diverse bands like for instance Social Distortion, Therapy?, Sum 41, Caliban, Converge, Nasum, S.O.I.A., Jimmy Eat World. Personally I would like the magazine to have less but longer interviews, I mean 3 interviews on 2 A4 pages can't really get in-depth. The layout is also not very inspiring. Almost every interview has the same layout structure. More variation would give the eyes much more joy. As always you get a cd with this magazine, that's really great. Most of the interviewed bands in this issue and some extra bands share a song on the cd. If you want to have a quick update about a lot of bands then it's time to get this magazine at your local magazine shop. More info at www.upmagazine.nl.

Paco

You're Not Alone # 8 (A4 – in English – 36 pages)

It wouldn't surprise me if YNA has more issues released than we within a year. This is already the 8th issue. This time YNA features more different genres. This issue contains interviews with Thursday, Rebellion Records, Down and Away, Stand & Fight, Sweet Poison, Stage Bottles, Bonecrusher, Starkweather, Drunktank, Payback, Heartfelt, Tony Sly, Hateful and Neck. The review section gets bigger and bigger each issue. It's great to see how this magazine gets better and bigger each issue. Keep it up. Keep your eyes open to get this free magazine. More info can be found at www.yourenotalone.tk.

Paco



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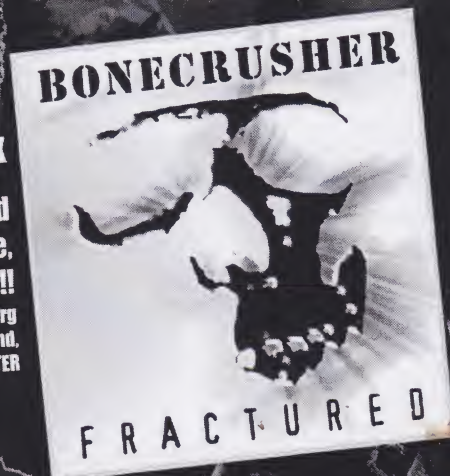
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JEWDRIER / JESUSSKINS split Picture LP

JEWDRIER start of with one of the best tributes" to Ian Stuart heard! JESUSSKINS are doing just coverversions but with the help of original bandmembers (from Slime, Canalterror, Emils etc.)

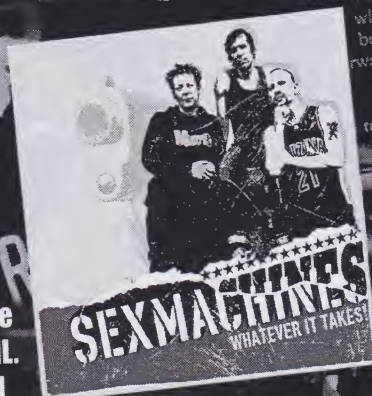
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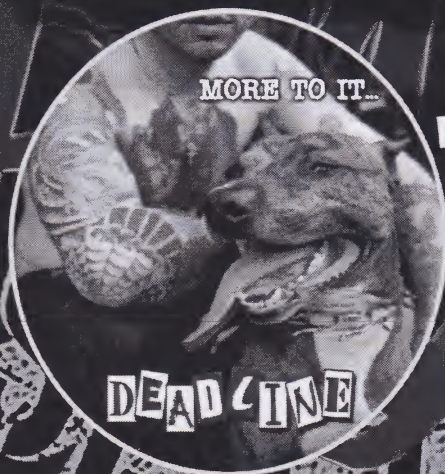
whatever it takes 7"

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coverversion of Rod Stewarts "Young Turks"



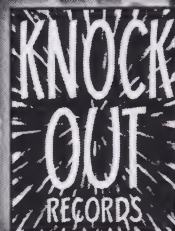
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